HOUSE & GARDEN

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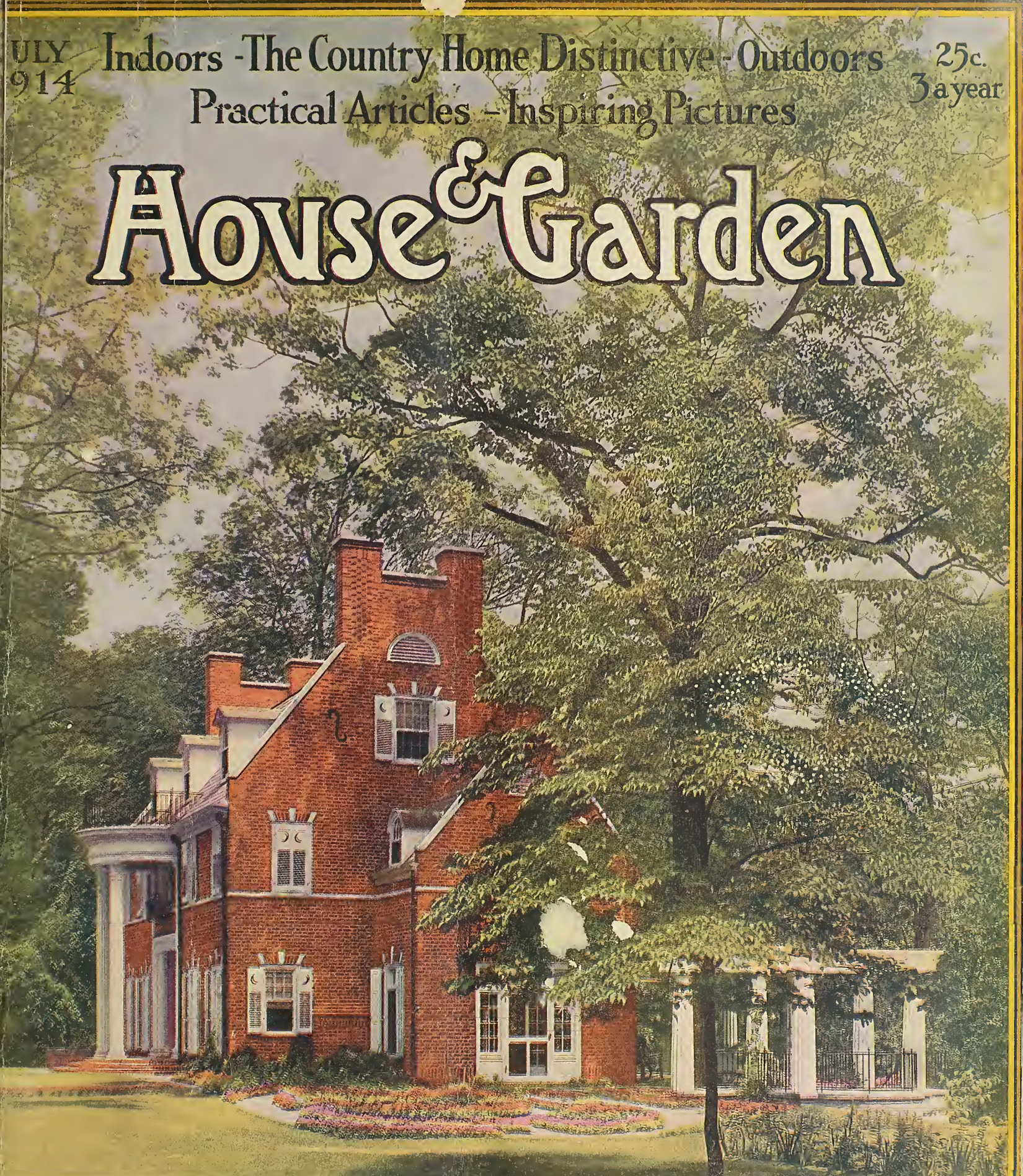
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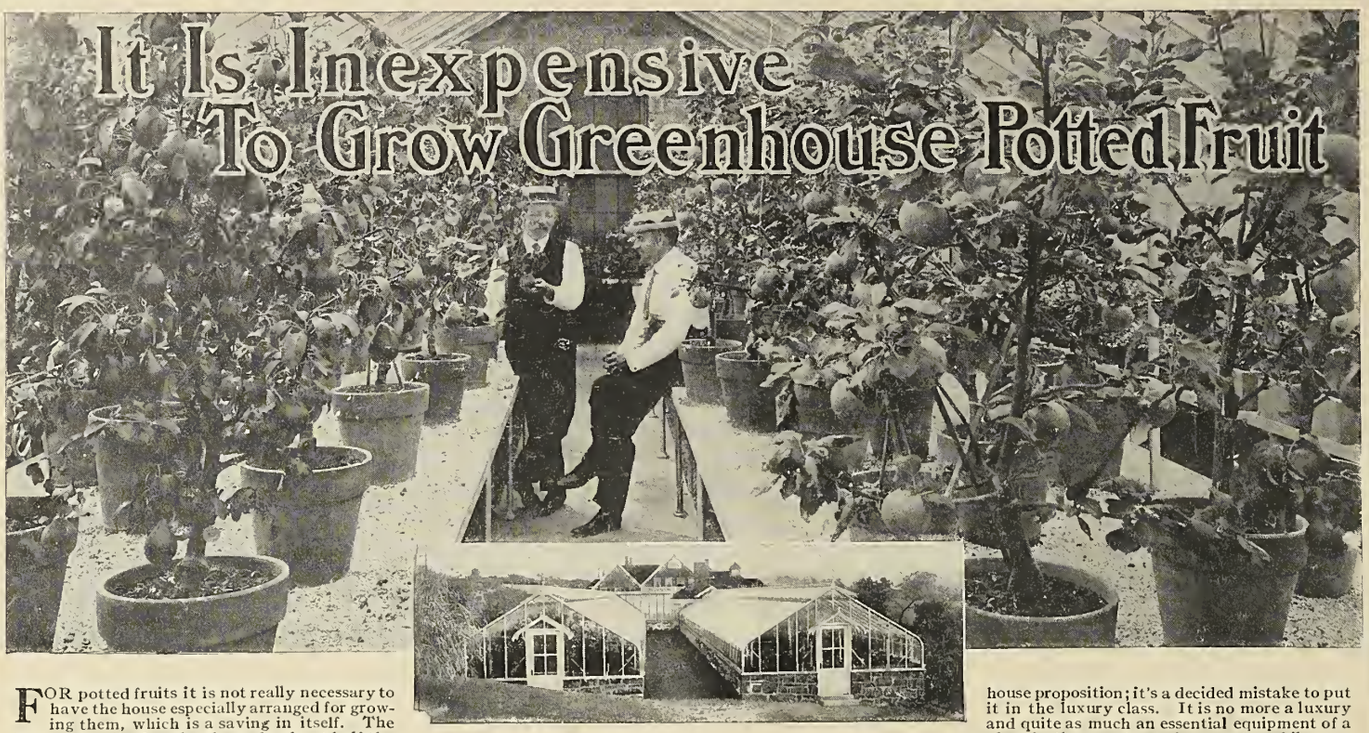


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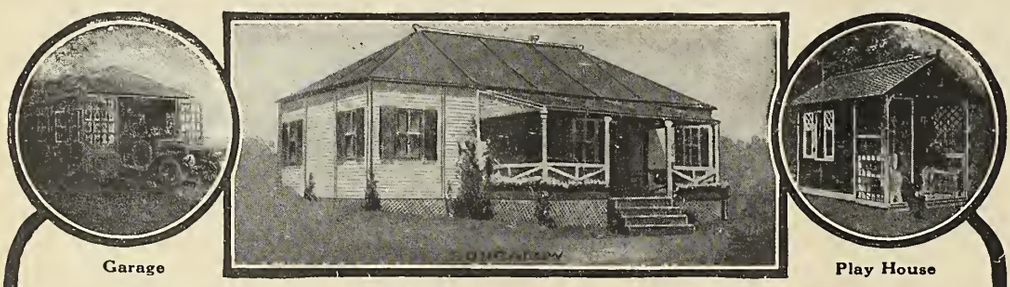
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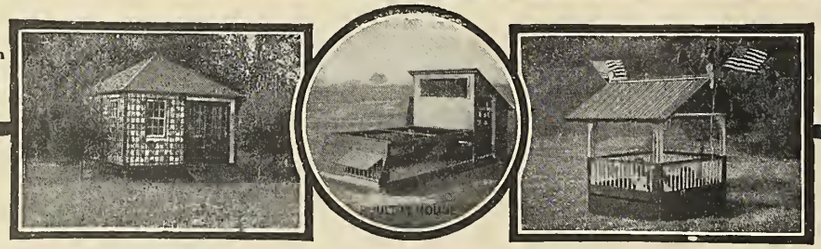
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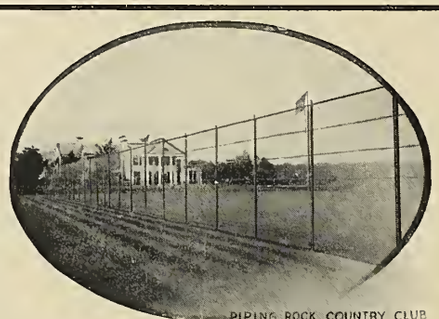
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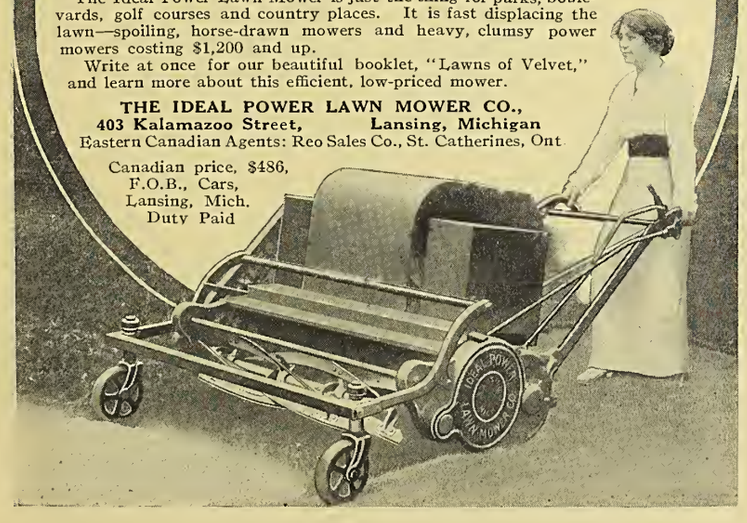
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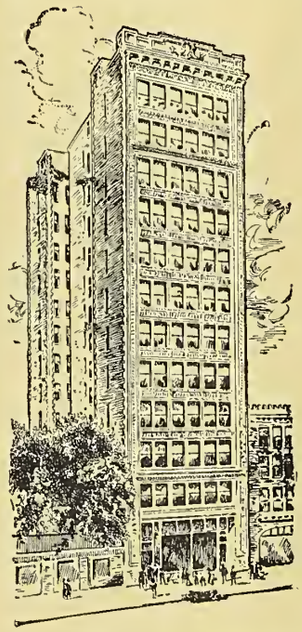
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The man who cannot answer all these questions offhand, and in detail, had better stay in the city until he knows what he wants and where he wants it. It is the fellow who does not know these things who is "cleaned up" by the real estate shark or "stung" by the countryman.

There was the hasty man from New York whose health necessitated his moving to the country. He and his wife lived in a small apartment uptown. They had always lived in the city and knew nothing about the country. The prospects of living on a farm appealed to them, as it does to most city folk. Little time was spent looking for a place. They listened instead to a real estate agent who had "just the farm they wanted—the ideal place." Mr. Printer went with the agent to look the property over. The agent was glib of tongue and knew his business. Forthwith the New Yorker purchased the place, notwithstanding the fact that it was two hundred miles from New York and two miles from the nearest village.

This adventure, you can call it by no other name, ended as do most of them. The wife became disconsolate, lonesome, bored. Within a few months she ran away to the city and refused to come back. A few weeks more and the husband followed her. To-day the little farm is grown up to quack-grass and weeds, and is for sale at considerably less than they paid for it.

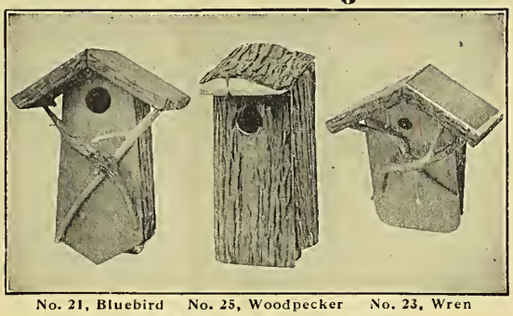
And then the blind man purchased a farm during the winter time, when two feet of snow covered the ground. It was nicely located, with good buildings. The price seemed reasonable. He was too enthusiastic to wait until spring. But lo! when the spring rains did melt the snow, his fields were full of rocks and stumps The farm was "salted." D. C. S.

Truth About Snakes

(*Continued from page* 14)

The young poisonous serpent, like the rattlesnake, moccasin or copperhead, looks first upon the world through a transluscent membrane. Easily piercing this it sallies forth to make its way without help, provided at birth with fangs and venom-glands differing from those of the parent only in their miniature proportions. The

Back to Nature Among the Birds



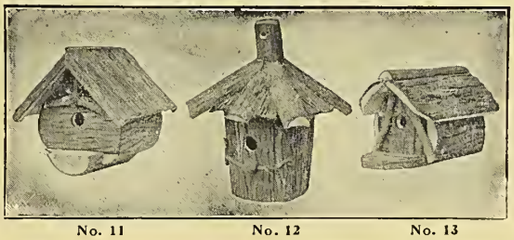
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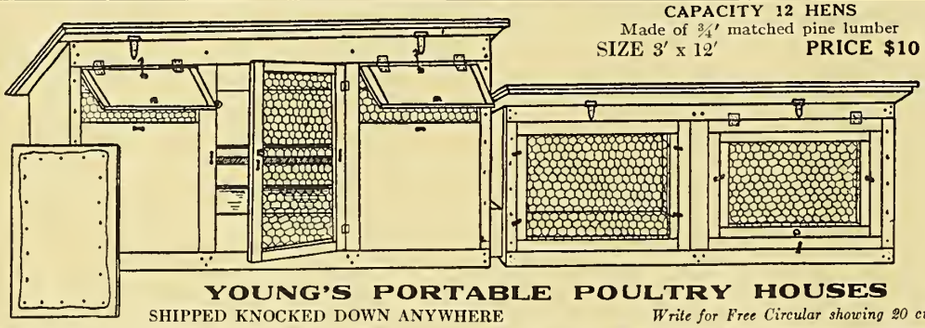
Conducted by E. K. Parkinson

The purpose of this department is to give advice to those interested in poultry. The manager will gladly answer any troublesome questions. Address "Poultry Department" and enclose a self-addressed envelope.



parent of neither the egg-laying (oviparous) or the viviparous serpents pays any attention to the destiny of her young. Meeting her babies by chance, she glides coldly by with no more sign of recognition than if nothing were there. By chance the youngsters may incidentally find the mother's hiding place, and, as incidentally, take refuge in it owing to its shelter. She treats them with an indifference so marked that we may not even define it as toleration. Coming forth to bask, there is a certain tendency for the babies to snuggle together—possibly nestle among the mother's coils, but if danger comes she dashes them in every direction in her spring to straighten out and dart for shelter, and the snakelets, not a what embarrassed by this lack of mother-love, glide into chinks and crannies to safety. The family disappear like water splashed on hot brick, and from the point of view of practicability this is the safest way for a snake family to disperse. There are tales of female snakes swallowing the litter of young in time of danger, but how foolish would be the serpent mother to hesitate to engulf her family, and in the delay that must ensue risk her life and the lives of her babies as well!

There are one hundred and eleven species of snakes inhabiting the United States.. Of this number seventeen are poisonous. While the species of poisonous snakes are in the minority as compared with the harmless ones, about every portion of this country contains venomous serpents of one or more kinds. The majority of them are found in the southern latitudes, though the few northern species are so abundant that venomous snakes are actually more common in some sections of Pennsylvania and New York than in the South. Compared with the numbers we ordinarily meet in our rambles the harmless serpents largely predominate. The North American dangerous snakes may be easily identified—except two. These are the coral snakes. They are slender of body and thus look quite inoffensive. They belong, in fact, to a subdivision of the family containing the non-venomous snakes, and within their group is included the terrible cobra of India. Fortunately, these deceptive reptiles are brilliantly ringed with scarlet, yellow and black. In color, several harmless snakes "mimic" them. The coral snakes have broad alternate rings of scarlet and black, the latter bordered by narrow rings of yellow. Though the effect of the coloration of the



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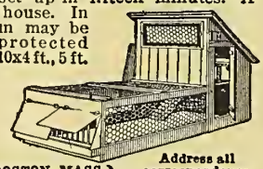
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harmless imitators is strikingly similar, the yellow rings of the poisonous coral snakes always border the black rings, while the non-venomous snakes have pairs of black rings bordering a yellow one. Coral snakes inhabit the Southern States, where they burrow in soft soil and are often plowed up in the fields. As a rule, they are gentle and do not attempt to bite unless trod upon.

The particularly dangerous snakes of this country are the rattlesnakes, copperhead and the moccasin. There are thirteen distinct species of rattlesnakes, but each and every one is branded by a character for immediate identification: the rattle, composed of a series of dry rings of skin on the end of the tail. It is a mistake to imagine that a poisonous snake may be told by a thick body and a flat triangular head that is quite distinct from the neck. Many of the harmless snakes have exactly these outlines and some of them are proportionately stouter of body and uglier in appearance than the formidable copperhead or the water moccasin.

The copperhead snake of the Eastern States is marked somewhat like several of the non-venomous species, and the poisonous water moccasin is not unlike the harmless water snakes. Photographic illustrations show both of them. From the non-venomous reptiles they differ in having elliptical or cat-like eye pupils and between the eye and the nostril is a deep pit—even more prominent than the nostril itself.

With an idea of the kinds of our native venomous serpents, it is well to understand that the pair of fangs or hollow teeth in the upper jaw are hypodermic needles that mankind has precisely copied in designing one of the most essential instruments in medical work. The snake's poison glands are situated in the temples. The latest treatment for the bite of such snakes was invented by Dr. Albert Calmette, of France, who by repeated injections of very small quantities of snake-venom into the blood of horses, causes Nature to manufacture an ingredient to combat the action of the poison. This is separated from the treated animal's blood without injuring the creature and hypodermically injected into the victim of snake bite. The treatment has greatly reduced the death rate in such snake-infested countries as India, Australia and South America.

A few words are due to the credit of our poisonous serpents. They never attack. Of cornered they fight bravely, as well any wild creature; but the attitude is to quickly escape if this be possible. They are destroyers of injurious mammals and cause few accidents.

The milk snake, black racer, water snake, flat-headed "adder," green snake and striped snake represent the vast family of harmless serpents inhabiting this country. They are the reptiles ordinarily encountered on our travels. Some of them are of marked economic importance to the farmer, while a few are rather detrimental

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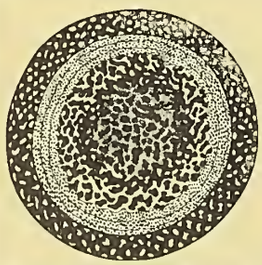
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to man's convenience in feeding upon frogs and toads, which are valuable insect destroyers. The common, dingy looking water snake that is so often and improperly called the water moccasin is a menace to streams stocked with game fish. It should be remembered that the poisonous water moccasin does not occur north of North Carolina, while the common water snake ranges from Florida to Maine.

Lacking fangs and with no means of defense, the harmless snake resorts to one of two expedients when surprised in its wanderings. The most desired is flight, and if an avenue of escape be open, there is a dash for shelter. If the way is barred the reptile flattens its body so as to look as formidable as possible, then strikes with flattened head and darting tougue. Some harmless serpents vibrate the tail, and if among dried leaves, produce a buzzing sound not unlike a rattler. The flat-headed "adder," a perfectly innocent reptile, but of decidedly villainous outlines, flattens its head and neck in a fashion that would make an angry rattlesnake appear quite angelic. This snake's stubby body is too clumsy for flight, and if pretensions to be dangerous fail to scare the intruder the reptile despairingly tries other tactics. It writhes as if in intense agony, the head waves from side to side in groggy movements, there is an apparently dying gasp and the sly creature rolls on its back. Limp and motionless, it may be picked up and roughly tied in a knot. There is one humorous phase of this feat of playing "possum." If the serpent be laid down on its crawling surface, it instantly flops over on its back. This performance is energetically repeated each time the creature is normally deposited on the ground. Though its brain weighs but a thousandth the weight of its body, we realize that this serpent thinks and that its idea is most emphatically to the effect that the only position for a properly dead snake is upon its back.

Quality Crops

(*Continued from page* 33)

watering whether they are in pots or boxes. If from pots, and the balls of earth seem quite dry, soak them for ten or fifteen minutes in a pan or pail of water, to get them thoroughly saturated. If the soil is very dry, as it sometimes is in June, pour a quart or so of water into each hill and let it soak away before planting. Set the plants well into the soil, "firming" them in after planting with the feet. If very bright windy weather follows, they may wilt, in which case shade the plants with pieces of news or wrapping paper, arched over them in the form of a tent, and held in place with soil.

Sometimes an unexpectedly late frost nips the newly set plants of peppers, eggs, or tomatoes. Where there are but a

couple of dozen or so plants to be protected, they may be covered with cones made of several thicknesses of newspaper, or large-size empty tin cans or large flower pots. The trouble involved in giving such protection will be much less than that required to replant, to say nothing of the cost of new plants.

In walking back and forth over the rows to prepare the hills and set out the plants, the soil will become more or less tramped down. To get it back into loose friable condition, ready for the plant-roots to push out into easily in their search for plant-food, put the cultivator teeth on the wheel hoe and go over it once or twice to get it back into condition. Then go over the surface, in the row and between the plants, with the steel-tooth garden rake, and make it fine and smooth, so that not a single day's unnecessary waste of water from evaporation will take place. Then cultivate often enough to keep this soil mulch in condition, never allowing a crust to form.

Unless irrigation can be given, the egg-plants at least should be mulched with light, spent manure, old mulching from the strawberry bed, grass clippings, or something of the sort. Any watering given through a mulch of this sort will be doubly effective.

In preparation of the soil, careful selection of strong plants, details of planting and fertilizing, all that has been said in regard to peppers and egg-plants, applies with equal force to tomatoes, although a few of the early sorts are usually "risked," and very often lost, by setting them before all danger of frost is over.

Tomato vines left to themselves, even if supported from the ground so that the fruit will not rot from that cause, will produce such an abundance of vines and set so much fruit that the crop will be late and inferior in quality. To secure the earliest fruit, pinch out all the side shoots which form at the axes of the leaves as soon as they appear, training up only one or two main stalks.

Peppers, egg-plants and tomatoes are all comparatively free from serious insect and disease pests. Potato bugs are extremely fond of egg-plants, sometimes doing sudden and serious damage by eating into the stems, blossoms and small fruits. Immediate hand-picking, to keep the bugs from doing harm, and careful spraying with rather strong arsenate of lead, will protect them. Tomatoes that are well supported and trained to allow a free circulation of air and plenty of sunshine seldom need spraying. The large green "tomato worm" occasionally causes trouble, but they are easily kept off a small number of plants by hand, a convenient way being to simply pick the leaf upon which one is feeding, even if he "snaps" from side to side, and drop it into a can to destroy when they are all "picked." Or strong arsenate of lead will finish them.



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The advantages of membership in this Club are so numerous that we cannot go into them fully in the present space. But a line to the Secretary will bring you details, and without obligation on your part. Simply sign the blank at the bottom of this page and forward at once or send postal card.

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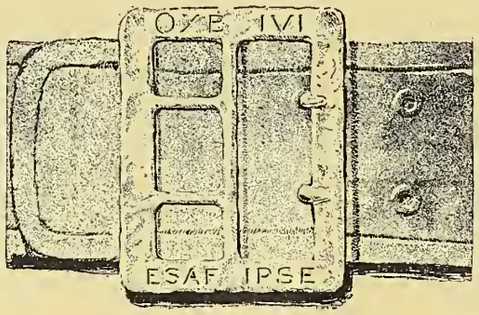
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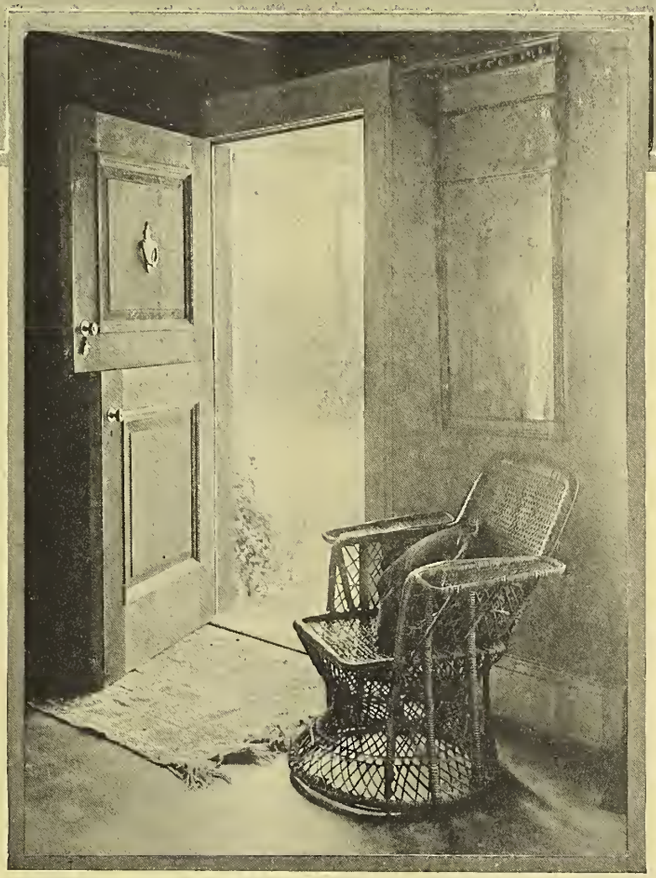
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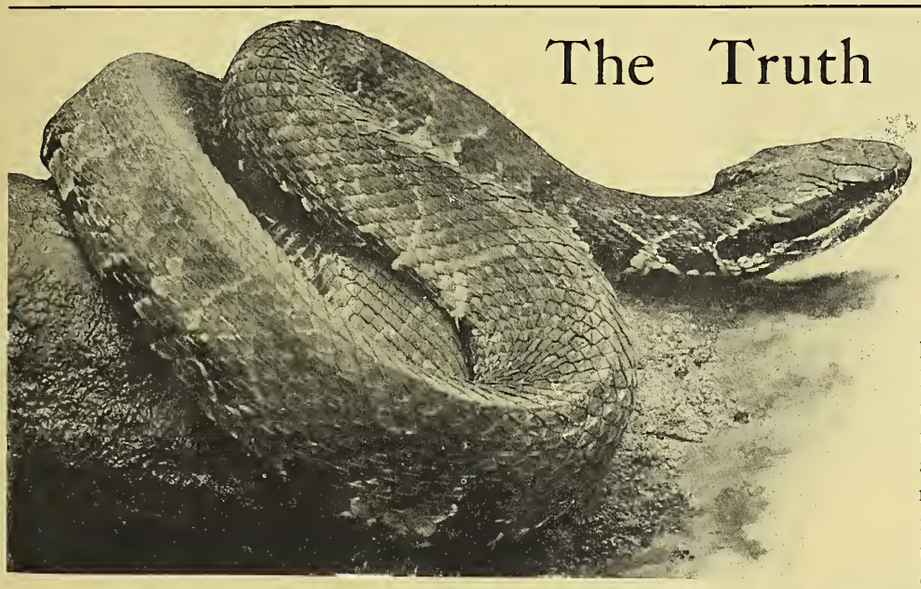
RICHARDSON WRIGHT,
Managing Editor

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In the full glory of its mid-summer attractiveness the open, rolling countryside exhibits, better perhaps than a smaller vista, the efficiency test of Nature's landscape gardening. Each component has an end to serve. Singularly enough, in an artificial landscape, when something is "wrong," that "something" is generally discovered to be useless and serving no purpose other than to please the personal whim

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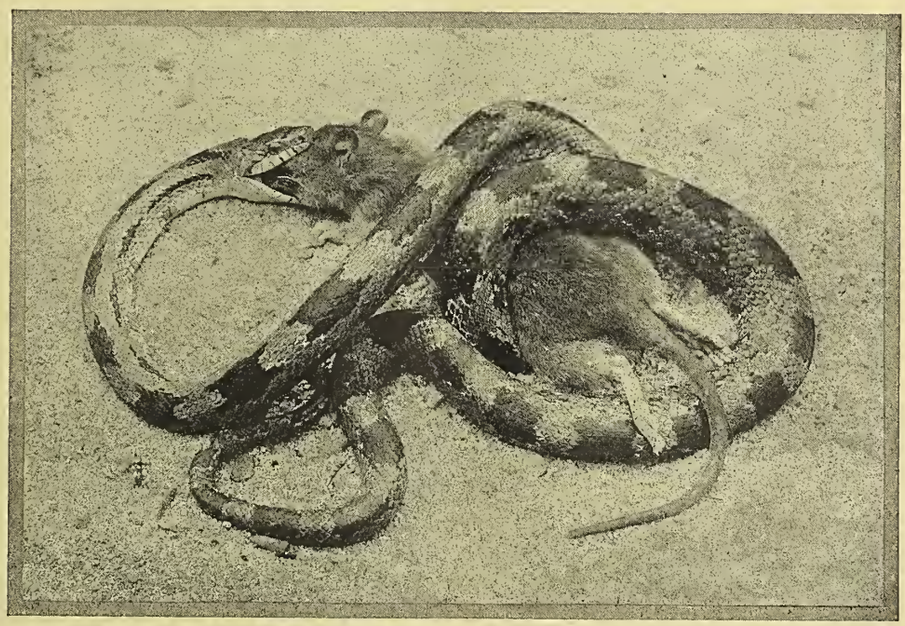
The Truth About Snakes

THE INTERESTING LIFE HISTORY OF A MUCH-MALIGNED CREATURE—THE USEFUL HABITS OF THE SNAKE—HOW TO TELL THE POISONOUS SPECIES

BY RAYMOND L. DITMARS
Curator of Reptiles in the New York Zoological Park

A SNAKE of decidedly "poisonous" markings is found gliding from under the barn. Excitement *instanter!* Hiram frantically seizes a stick and batters the sinuous body. He afterwards relates how the reptile had thrust out its "stinger" at him and the general verdict brands the creature as a Milk Snake that robs the cows at night!

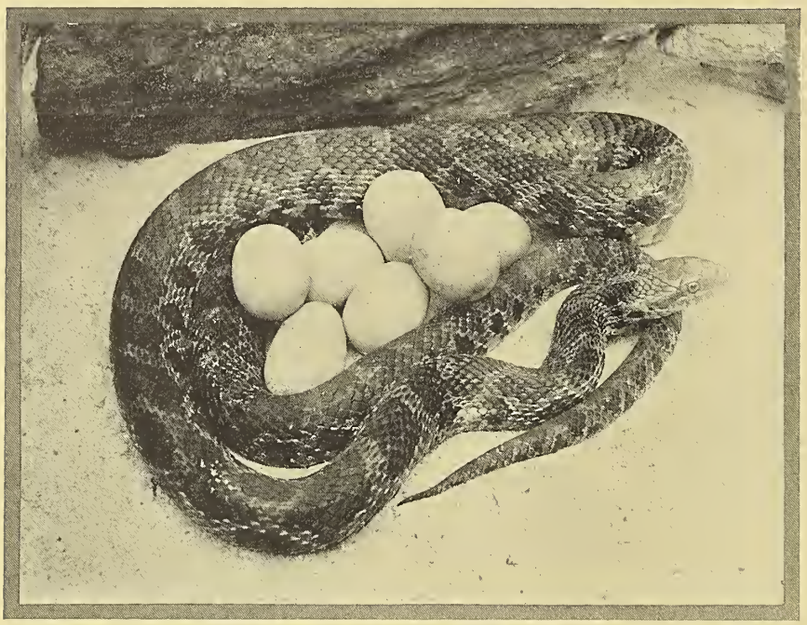
This brief introductory episode illustrates how much there is that is untrue about snakes. In the first place the reptile's pattern, with characteristic colors, should have easily identified it as one of the non-venomous species. Secondly, no snake has a "stinger"—even the poisonous species lacking such an eccentric weapon. Again, it should be realized that a reptile not over a half inch in diameter at the thickest part of the body could not steal enough milk from a cow to produce a noticeable effect. Most important in the summing up of this farm yard murder is the fact that the country boy has killed a creature of real value on the farm. The snake's prowl under the barn was prompted by a search for mice. Possibly it had already destroyed whole litters of these pests.



Owing to the elastic structure of the jaw-bones, a snake can swallow entire an animal four or five times the diameter of its neck

There is no branch of Nature less known than the reptiles—particularly the snakes. The bright country lad is closely familiar with the other members of the zoölogical family inhabiting his neighborhood. He has at his finger tips the identification of the mammals, birds, fishes and insects. Few trees, shrubs or flowers can be found with which he is not familiar, but of the snakes he knows little or nothing that is true, although he has stored up a series of amazing tales, accredited to these reptiles. He will tell you about hoop snakes that roll along like a speeding wheel, of others with a venomous spine on the tail, of the devoted serpent mother which swallows her entire family temporarily to protect the youngsters, how serpents leap at the intruder, of the power of music to subdue the dangerous kinds—in fact, weave a history about these reptiles that teems with nothing but the improbable. The greater number of the snakes are rated as very poisonous, and the situation is rendered more deplorable by the common question: Of what earthly use is a snake?

Let us begin this *resumé* of the truth about snakes by a general summing up in defense of the maligned serpent tribe. There are over one thousand six hundred species of snakes known to exist in various parts of the world. Of this vast aggregation, that ranges in size from the thirty-foot python of three hundred pounds weight down to the lowly burrower as thick as a goose-quill, but one-fourth of the number are provided with poisonous fangs. In the temperate regions the poisonous species are in far lesser proportion. In all the world but two kinds of poisonous snakes have been noted to display a tendency actually to advance in an attack upon a human. These are the Malayan King Cobra and the African Mamba, and evidences of actual hostility on the reptile's part are not common. The attitude of the venomous serpent when face to face with the human is that of simple defense and a desire to escape if the way be open. In no country is there a high mortality from snake-bites except where gross carelessness is the rule. In British India, teeming with venomous reptiles, a large proportion of the populace carelessly tramps barelegged through the haunts of the cobra and the krait, and the death rate mounts to an average of 22,000 the year. In the United States, where there are generous numbers



A Southern fox snake and her eggs, which she buries in the warm sand during the incubation period of about eight weeks

of poisonous snakes—particularly in the South and the West—the fatalities from the entire great area barely average *two fatalities the year.*

The snake occupies an important place in the balance of life. It is a carnivorous creature, and in the search for its food becomes of economic value to man. This is clearly the case with the rodent-eating snakes. To eliminate them from an agricultural area brings an increase of rats and mice. The rodents have other natural enemies, too, in the shape of owls and hawks, but the snake is suited to prowl into the burrows of the smaller, injurious mammals and destroy whole litters of them.

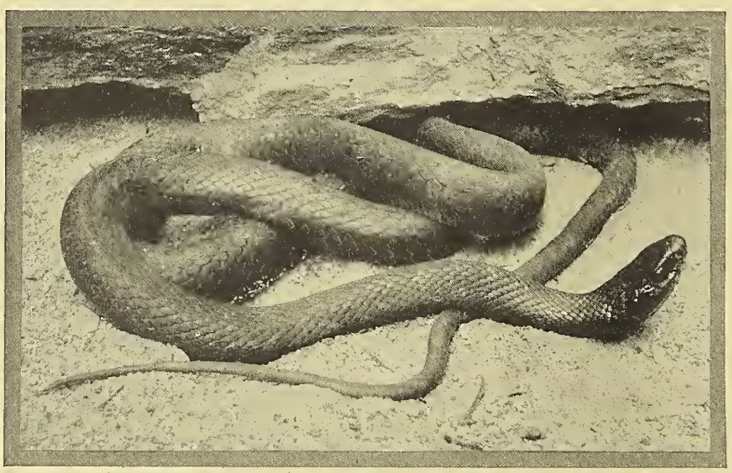


This scene does not imply that the garter snake loves her numerous family, for if danger threatens she immediately deserts them

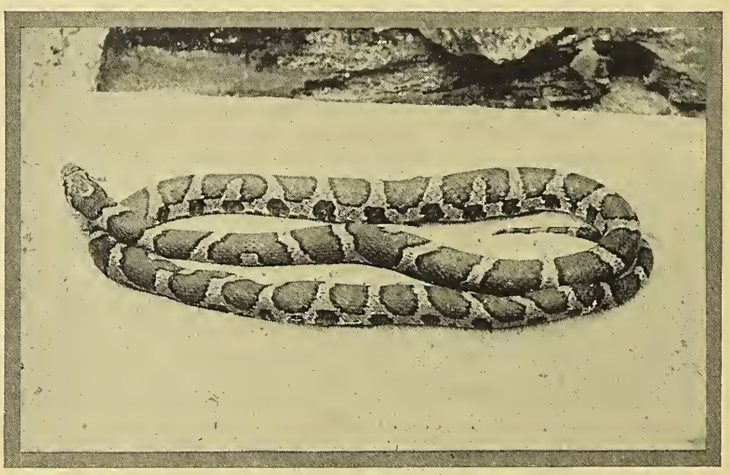
It is well to understand in getting to the truth of the matter that no snake is slimy, but these graceful creatures are particularly cleanly in a coat of soft, velvety scales, or scales as polished as burnished metal, according to the nature of their covering: for dull-velvety specimens are usually the *keel-scaled snakes,* while the shiny members of the tribe have scales as smooth as glass. There is a common notion that a snake is cold and clammy to the touch, but this is also untrue unless the reptile has been thoroughly chilled by long exposure to a low temperature. Snakes readily become tame and apparently enjoy being handled. The greater number of poisonous snakes after a few months in captivity become comparatively quiet, although venomous reptiles are far more nervous than their harmless allies.

The prime point of interest about the snake is the method of swallowing the prey. Serpents can swallow an animal four or five times as big around as their neck, and always engulf it entire. The lower jaw is not single, but is composed of two nearly straight bones that are loosely connected in the front by an elastic ligament. The upper jaw is also split into two movable bones, so that the jaw mechanism may not only be opened as with ordinary animals, but the sides of the split jaws pushed forward and drawn back. With the exception of the top of the skull, the head bones are connected by soft ligaments which permit great stretching. Upper and lower jaws are armed with thin round teeth that curve toward the throat. The process of engulfing the prey is simple and ingenious, though little understood.

Let us suppose a snake with a neck as thick as a man's forefinger were about to swallow a large rat. The prey is grasped by the snout and one of the upper jaw bones and the corresponding lower jaw bone reach forward, the bones close upon the prey, inserting the recurved teeth, when this side of the head is pulled back, drawing the animal a short distance into the mouth. The operation is repeated with the other side of the head, each side working in alternation while the rat is pulled into the mouth and forced into the elastic throat. As soon as

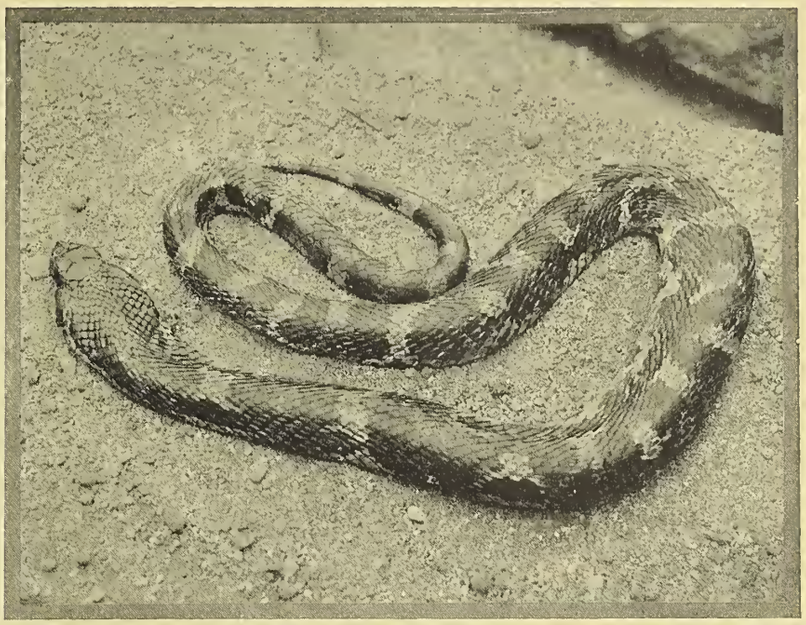


The black snake ranges over the entire Eastern States and attains a length of six feet. It lives entirely on rodents and is harmless



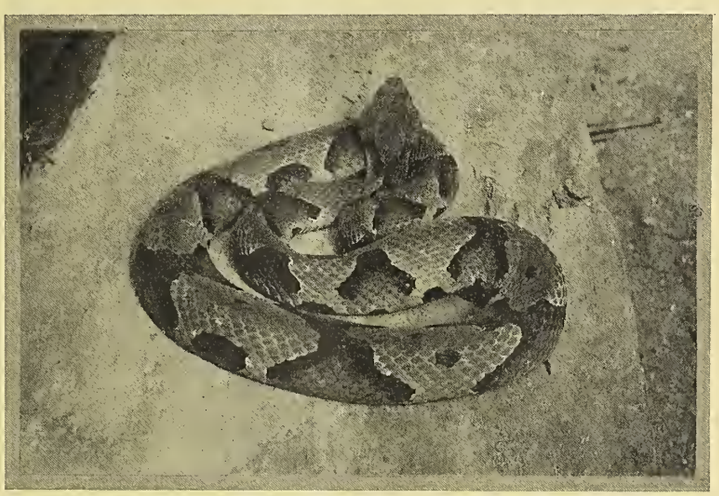
Although the flat-headed adder looks dangerous and spreads out its neck when annoyed, it is without fangs. Frequently it feigns death

the animal reaches the snake's throat an undulating motion of the neck commences which seizes the creature in suctorial fashion and greatly assists the distended jaws. At this stage of the feeding the lower jaw bones may be so greatly strained from their setting that the upper bones alone are pulling in the animal, assisted by the movements of the neck. The snake's eyes bulge and the skin of the neck is so distended that the rows of scales are widely separated. At frequent intervals the serpent pauses to rest, when it forces from between its prey and the lower jaw, the tubular breathing appendage; several breaths are taken when the heroic operation of swallowing goes on. At last the sinuous movements of the throat draw in the heavy prey, the tail only protruding in jaunty fashion like a long cigar. The head quickly assumes its normal outlines —only a few flabby folds at the chin and throat denoting the amazing feat that has taken place. A yawn or two effaces all traces of the task except the distended portion of the body slowly forcing the rat to the stomach by undulating movements of the muscles. The distortion becomes stationary at about the geographical center of the reptile, and the snake crawls off to hide and to assimilate the meal.



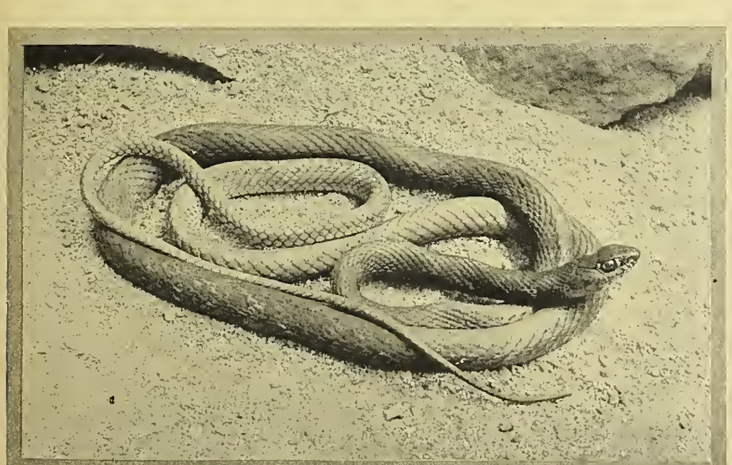
The milk snake has a gray body with reddish markings. It grows to a length of three feet and is found from New England to Florida

Limbless, and with no power of jaws aside from the peculiar walking movements of the loosely swung bones in engulfing the bulky food, it is of particular interest to note how snakes subdue their prey. The harmless serpents display several methods. Those that must kill such strong and savage animals as rats and the like resort to constriction. A snake of this type seizes an animal in its recurved teeth, draws it backward, then coils about it with tightening folds. The description is misleading as to the agility and cunning of the operation, which is lightning-quick. Before the prey has time to give a startled squeak it is overpowered and covered with the coils. It is a far more clean and merciful killing than employed by the carnivorous mammals.

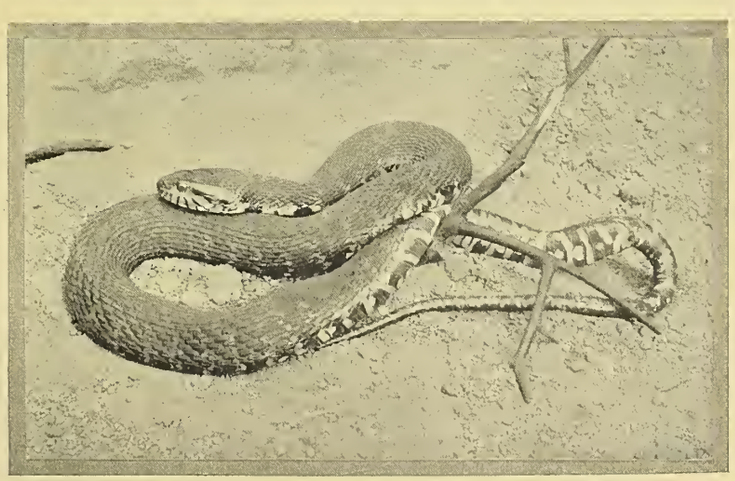


Few venomous snakes ever actually attack a man; their usual desire is to escape. The copperhead snake here shown is one of our poisonous species

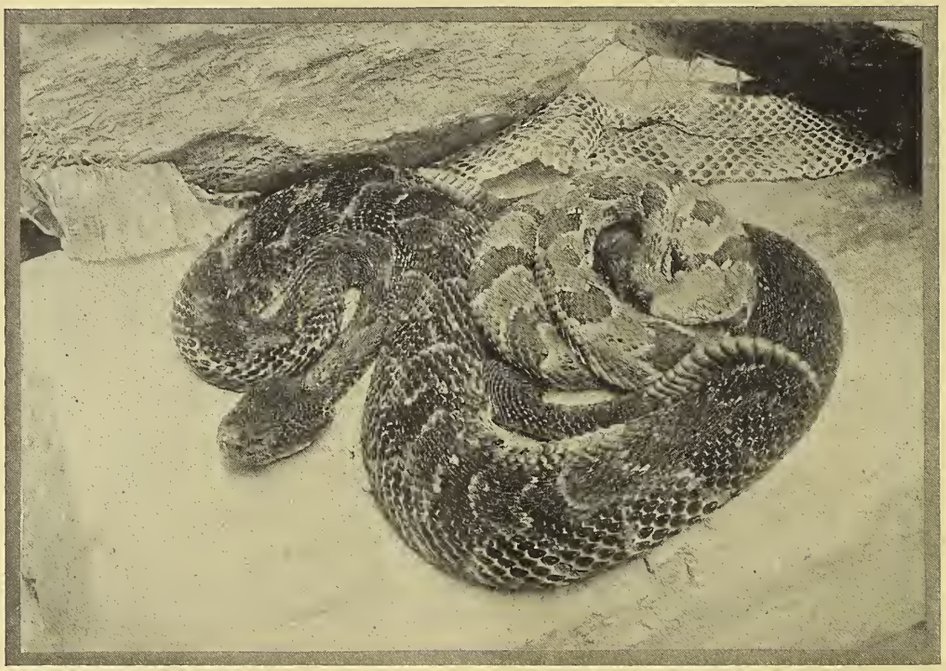
Some harmless serpents, like the frog and fish-eating species, have specially long and sharp teeth to hold the struggling prey, and hence never bother to constrict their victims, which are of the inoffensive type. Poisonous snakes stab their prey with the deadly fangs, and the bitten animal quickly dies. In the snake's stomach the venom is harmless and actually hastens digestion. The character of different serpents' food is varied, but each group rigidly adheres to its characteristic food. The constrictors usually feed upon warm-blooded prey. The non-constricting species upon amphibians and fishes. Those poisonous snakes that "strike" their prey usually feed upon mammals and birds. Those that partake of cold-blooded food generally grip the prey with the fangs and hold it until dead.



The slender coachwhip snake does not belie its name. It is like the black snake in its habits, but prefers the warmer southern climate



This is the common water snake which credulous fishermen often mistake for the dangerous water moccasin of the Southern States

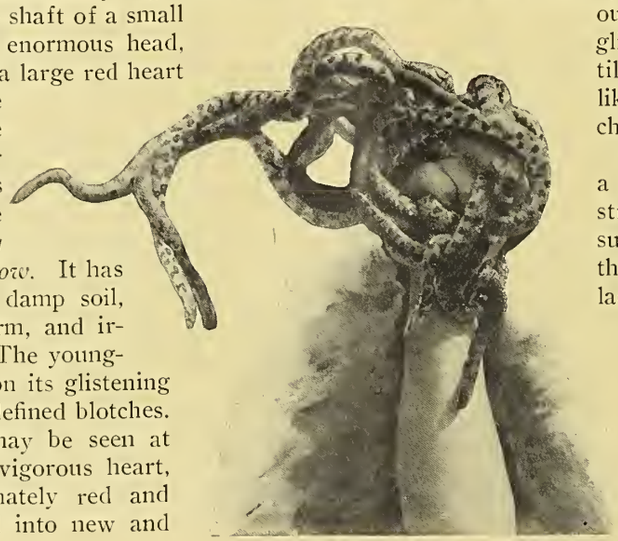


Although highly poisonous, the rattlesnake causes few accidents because of its warning signal. These two timber specimens have just left their old skins on the ledge behind

It is among the constricting serpents that we find those species of greatest economic value to man.

Snakes produce their young in two ways. Many of the harmless species lay eggs. A considerable number of the poisonous serpents give birth to perfect young, which need no care or nursing, but at once shift for themselves. The country lad is familiar with the eggs of the common black snake, but the interesting development of these eggs remain a mystery. The boy probably finds the eggs under a flat stone while he is hunting for "fish-worms." They are about an inch long, in the form of a slender oval, creamy white and appear as if sparsely sprinkled with grains of coarse salt. They are soft and easily dented with the fingers. To begin with their history, we should understand that the mother has deposited the eggs under the flat stone, as a stone when warmed by the sun cools slowly, and the eggs are thus kept moderately warm through the night. The sun's warmth through the stone hatches the eggs in about two months' time. For a few days the mother snake has remained with them, often shuffling her coils so as to push away the earth and make a cosy nest for the eggs. Then she bores her way from under the softly bedded stone and glides into the meadows in search of mice. Her subsequent gorging is altogether deserved, as for a month prior to laying the eggs she has quite given up the idea of eating in seeking all opportunities for sun basking, that produces eggs of vigorous development.

When the eggs are hidden under the stone, they already contain a tiny snake, white and as thin as a whisp and coiled like a hair-spring of a watch. The motionless embryo floats in a solution like deep-tinted, rich cream. It immediately begins to grow. Within two weeks it is as thick as the shaft of a small feather, has a proportionally enormous head, is white and translucent, and a large red heart appears to shake the fragile form with its pulsations. The snake is now about four inches long. After five weeks not only has the little snake increased in size, *but the egg itself begins to stretch and grow.* It has absorbed moisture from the damp soil, lost its symmetrical, oval form, and irregular bulges at the sides The youngster is five inches long, and on its glistening white body is a row of well-defined blotches. The texture of the scales may be seen at close examination, and the vigorous heart, deeper seated, flashes alternately red and white as it speeds the blood into new and dilating channels. The head of the reptile is now less of a deformity, but the eyes, staring and sightless as yet, cover the side of the head. A spasmodic twitching of the body indicates the awakening.



At seven weeks the body of the young black snake fills the bulging shell. The creamy yolk has gone to the building of the sinuous infant, now eight inches long. It is slaty gray, with a series of blackish-brown saddles on the back. It now commences to rub the snout against the pliable egg covering as if in practice for the day of release, and even as it tests the walls of its prison it learns that Nature has provided the implement of escape. A keen, sharp scale has developed on the snout, and during an experimental movement the snake cuts a clean straight slit in the shell, admitting light and air. The effect is startling. The reptile ducks to cover and remains quiet for several days. Then in a restless moment it tries again. The egg tooth has grown and the movement cleaves the shell like sharp steel. The force of the movement has involuntarily thrust the head and neck from the egg and the snakelet gazes about the dim-lit cavern under the stone. Narrow points of sunlight surge through crevices and are veritable magnets. The snake crawls to the glory of the August sunshine on the meadow.

There is some little trouble getting untangled from the anatomical attachments of the egg, but finally the soft moist body threads its way into the grass and pauses to rest. A few hours later and the youngster is again uneasy. It wriggles and rubs its snout against the reeds and discovers that its stiff and uncomfortable skin turns back from the head and under the chin, and that it is an easy matter to turn the entire garment wrong side out and slip out of it. About ten minutes' wriggling accomplishes this, and a shining, satiny reptile once more flattens to the sun. It is quite unlike the slaty black mother, but will gradually change the mottled coat during the coming year.

As this altogether independent baby of less than a day flickers its forked tongue and sinuously struts through the grass jungle, a shadow blots the sun. Lightning-quick come instinctive impulses to threaten—though fangs or defense are utterly lacking with the black snake The body springs into a coil, the head darts in a mimic strike, but instantly the futility of "bluff" is realized as a hawk dashes groundward. Quicker than the plunging bird and outstretched talons, the snake hurls its body into the burrow under the stone. The motion is as facile as the lash of a whip.

(*Continued on page* 3)

Modern Irrigation for the Lawn and Garden

SOME RECENT ACHIEVEMENTS IN SCIENTIFIC IRRIGATION METHODS AND MACHINERY FOR THE PRIVATE GARDEN

BY F. F. ROCKWELL

WHETHER for the hundred-acre truck farm or the hundred-foot back yard, water is the most important and the most neglected factor in gardening. Good seed, good soil, good culture, good fertilization and good intentions all decrease to the vanishing point as the amount of moisture in the soil becomes exhausted. In most sections of the country we seldom have a season dry enough to kill crops outright, if the soil has been well prepared and careful methods of cultivation have been used. But it is also very seldom that we have enough rainfall, as Nature distributes it, to make possible the production of full crops, even with careful, intelligent culture. The loss in the garden's products from ordinary "dry weather" in an average year is often from a fourth to a half, or even more, of what the same seed, soil and culture, *plus* abundant moisture in the soil, would have produced. If this loss was caused by insects or plant disease, which you could see actually at work, you would not for a moment let it continue without trying every available means of overcoming it. But season after season the insidious effects of dry weather do the same amount of injury in a less perceptible way, and you let it pass as the season's "luck."

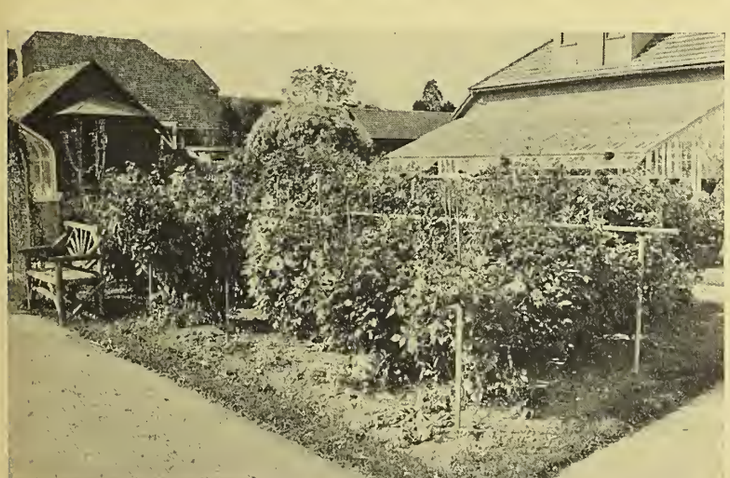


By this system the water is not applied directly to the soil, but thrown into the air in a long line of small streams in the form of a fine, gentle spray

I have tried most of the systems of applying water that are available for general use: in open ditches, with hose, by coarse and fine sprays, and with various sorts of sprinklers. The objections to surface irrigation are that the ground must be graded and comparatively level, space is wasted, a great deal of labor is involved in applying the water, and it is applied unevenly and in such quantities that a mud-crust is formed which must either be broken up or covered up by cultivation immediately afterward. Using the hose is a great inconvenience, takes a great amount of time, and the soil is spattered about on foliage and fruit. Sprinklers apply the water unevenly, and either have to be changed about frequently or so many of them used that the cost is practically prohibitive.

Three years ago I came across a system of irrigation that worked on a new principle, which may be described as the overhead nozzle-line system. I tried this system out with such satisfactory results that last year we used it over some five acres of potatoes and garden crops, and this year we shall use it over all the vegetables we grow. It is equally valuable for the flower, lawn or small fruit garden.

This system is very simple and very easy to put in. The water must be under a pressure of fifteen to twenty pounds; twenty-five to forty is desirable. With this one provision the system may be put in anywhere, on any kind of soil, and whether the garden is level or uneven or sloping. It gives an absolutely even distribution of the water. The soil is neither spattered about nor made wet and muddy, so that it cakes afterward. In the second place, the water is under control, and as much or as little can be applied as is wanted and where it is wanted. The application of the water is practically automatic; all the work required is to turn on the valve, and occasionally during the watering—at intervals of fifteen minutes to an hour—to revolve the nozzle-line through a few



In the garden the pipes are hidden behind foliage which, however, does not interfere with the spread of the stream



By running the pipe down the center of the garden both sides are reached, the mechanism being adjusted without labor

degrees by means of the handle attached, so that a different strip of soil will receive the rainfall.

The various things required to equip the garden with the system are as follows: a main line running from the water supply—house supply, tank or pump—to the garden; an upright or "riser" from six inches to six feet high, according to what is to be grown, and whether the pipes run along or across the rows; a turning-union which allows the pipe to be revolved without leakage at the joint, with a handle attached to it which is used to revolve the nozzle-line; a line of pipe running above the ground, parallel with the surface, supported on posts; and small brass nozzles which are screwed into the pipe at intervals of four feet.



A movable irrigation machine is very convenient for both unobstructed lawns and out-of-the-way corners

The water, under pressure, is forced from these small nozzles to a distance of twenty-five feet, each nozzle-line thus covering, as it is revolved from one side to the other, a strip fifty feet wide and as long as the length or breadth of the garden. As far as installing the system is concerned, any man who has ever used a pipe-wrench can do that by himself. The nozzle-lines should be perfectly straight, and the nozzles along the lines must be in an absolutely straight line to get the best results. You can have the holes for the nozzles drilled by a plumber or pipe-fitter; or for $10 you can get a small hand-drill made especially for this work.

For the summer vegetable garden a line of pipe, or a length of hose, may be connected with a valve near the house and run out to the garden. If the former, it may be put a few inches below the surface, out of the way, and taken up in the fall before freezing weather; or left in if the ground slopes away from the house so that it can be drained out. If the space to be irrigated is over fifty feet wide, the pipe should run across it at one end. If the garden is over three or four hundred feet long, it may be advisable to have the feed pipe run across it at the middle, so that the nozzle-lines may be run from it in either direction. For narrow gardens the pipe may be placed along a fence, or along the edge of the garden, and used for watering both the garden and a strip of lawn. The nozzle-line may be supported either on wooden posts or on short iron pipe-posts, and for short runs may be held in place by nails or wire, although rollers may be had to fit either wood or pipe posts, which make the turning of the long nozzle-line much easier.



In action the irrigation stream covers a maximum of ground with a minimum of labor and insures the necessary watering

Here is how to figure out exactly what you would require to put in an overhead system for your own garden. To make it clearer I have sketched out a diagram for a typical medium-sized garden and lawn. This is merely suggestive, to be altered to fit your own conditions and measurements. The pipe from the house supply (or tank or pump), *A* to *B* and *B* to *C*, should be one-inch pipe, but three-quarter-inch will do if you want to run only one nozzle-line (*D-E*) at a time. The pipe from *D* to *E* is three-quarter-inch, and should preferably be galvanized pipe, although plain black, or even second-hand black pipe will answer the purpose, provided it is straight. The pipes *D-E* are supported on posts placed about fifteen feet apart. These may be from six inches to six feet high, but two to two and a half feet will be the most convenient unless it is necessary to pass under them. At *C* there is a union with handle for turning the nozzle-line; this union also contains a brass strainer, and also a cap on the end of the handle so that it can be flushed out. At *E* there should be a removable cap, or a faucet if you want to draw off water for washing vegetables or some other use. From *F*, where there is a regular faucet for hose connection, the hose *F-G* may be connected with another nozzle-line, *C-H-I*. At *H* there is a special union which may be coupled or uncoupled at once by hand, so that the pipe *G-H* may be pushed back out of the way of the walk when not in use. The irrigation nozzles for this entire equipment would be only $3.75—25 nozzles at 5 cents each for each nozzle line. The two unions (*D*) would cost $1.80 each. In addition to this there would be 360 feet of three-quarter-inch pipe, which will cost from 2½ to 5 cents a foot. At the latter price this would come to $18—just what you would pay for 100 feet of first quality garden hose. The pipe will last a life-time and the hose two to five years.

The nozzle-line *G-I* may be used for both garden and lawn by moving it about and making it do the work of all three. This is cheaper, and while much more satisfactory than trying to water with hose would be, involves a lot of extra work and will not do the job as well as if the pipes are put in and left in place.

Here are some of the things to keep in mind in applying the water.

(*Cont. on page* 62)



A Gill house is absolutely devoid of any ornamentation save that which is given by vines. Its beauty comes from composition in mass, yet the idea of utility is everywhere realized. It is interesting to note how the profile of the house fits into that of the landscape

Creating an American Style of Architecture

MR. GILL'S DISTINCTIVE CONCRETE HOUSES—THE GOSPEL OF SIMPLICITY AND STRAIGHT LINES

BY BERTHA H. SMITH



Arcades represent an individual development; not merely a mirroring of the mission *padre* style of house

AN American style cannot be discovered. It must be created. Architecture, like all creative arts, depends upon the process of evolution, and the periodic manifestations of this great art have been the result of development as deliberate as the ways of God. For such a manifestation in the United States we must have patience to wait. No one man shall arise and with touch of magic wand or donning of a wishing cap cause the vanishing of what is and the substitution of a full-fledged style.

To those of large or little faith there is interest in the architect who evinces any tendency to break with the traditions of the past, and set himself squarely to the task of considering the conditions, necessities, ways and means of this, our own time—in other words, one who seeks to glorify his own and not another age. There are a few of these secessionists East and West. One of the most radical is Irving J. Gill, whose work is a simple, frank, audacious protest against the fad for imitation Rhine cas-



The impression of usefulness and strength visible in these houses is characterized by this sturdy balcony



A well-designed house gives the impression of fitness. Bare though it may be, this house imparts the feeling that it belongs to its environment



An open court or a roofed arcade, with walls in dun neutral tones, supplant the front porch, giving privacy to the outdoor rooms



Here, in his almost elimination of wood, the door frames and windows are sunk flush with the wall

tles, Swiss chalets, Italian villas, English manor-houses, French chateaux, and the indigenous growth of flimsy frame houses whose most characteristic features are excessive jigsaw ornamentation and a front stoop. That the borrowed styles are beautiful or well copied is beside the point. They are mere imitations, and as such are fundamentally false and insincere when transplanted bodily to the United States.

It happens that Mr. Gill has done most of his work in California, which gives rise in some minds to the thought that he has found his inspiration in the work of the mission builders. This he would quickly deny, save such inspiration as comes to any builder in contemplation of the work of others who wrought in sincerity, with definite purpose, striving for and achieving fitness. Such inspiration may be found in a bird's nest, a beaver's dam, a Greek temple, a log cabin on the frontier, but in direct proportion as they inspire, they lessen the tendency toward thoughtless imitation.

He sometimes uses the arcade, which has come to be associated in the lay mind with the California missions, but a study of the details that differentiate architectural manners will show his arcades and those of the *padres* widely dissimilar. He may use a Dutch door or a tile roof, but that does not mark his work as Flemish or Florentine. As a stranger often remarks in two faces a likeness neutralized by many differences, so coming upon a Gill house for the first time one may be reminded of something seen in old Spain, of a villa in Lombardy, a house in Algiers, an Indian pueblo in the western desert. But closer study reveals essential differences in detail, dissipating the strength of suggested likenesses. In many of these houses the walls, like those of an Indian pueblo, rise sheer and roofless to an abrupt sky-line, and there are courts and terraces similar to those of a pueblo, but a Gill house is a far cry from the aboriginal dwelling.

At the very beginning of his career Mr. Gill conceived that he had a mission. That mission was to preach a gospel of the beauty of use, and the use of perfect simplicity. He had that to say which a few were ready to hear, and while a gospel so artless could not gain instant popularity, the number of his converts would be flattering to one less in earnest in his ultimate purpose, and the impress of this unusual genius is conspicuous even in California, which has won wide renown for architectural individuality.

Reduced to the utmost brevity, Mr. Gill's credo in architecture is the negation of the non-essential. He has an unequivocal faith in the architectural beauty of plain surfaces, simple curves, and straight lines. And one is compelled by his work, as rarely save by some classic ruin, to recognize the subtle potency of proportion. In excess of ornamentation

and broken line the average architect takes refuge, but here is one bold enough to abjure artifices and say frankly and definitely what he has to say by sheer means of simple line, bold mass, and the interdependence of house and surroundings.

He has chosen concrete as his medium of expression. One of the oldest of building materials, used in Babylonia, Egypt and Rome, concrete is also the newest and apparently destined to universal use. To an incorrigible modern, an insistent glorifier of his own hour, the choice of concrete is a natural one. This material, considered by many a bland and expressionless medium, has been actively advocated by Mr. Gill. It responds to his frank and simple methods of design and construction. With concrete and hollow tile walls, and cement floors, his houses are virtually fire and time proof, which in itself sounds a new note in a land notorious for its fire waste and the generally transient nature of house construction.

With consummate daring Mr. Gill has abandoned all orthodox decorative effects. Yet no necessary and practical detail is too small for special thought. A door, a screen, an iron gate, a small outside stairway for the iceman and the tiny opening in the outer wall of the refrigerator, an electric fixture, a knocker, a bit of stained glass on a stair landing, each in turn is of his own careful designing—details now so often the concern of mechanics rather than craftsmen. The wood reinforcement for the screen of an upper window forms in his mind the background for the greenery or color of a window-box. On such a window-box or small balcony, the occasional reliefs of a severe façade, he lavishes the thought another would spend on artificial ornamentation.

With all the ceaseless discussion of the artistic, no two are agreed as to what constitutes art. Why not, then, reasons this apostle of simplicity, cease the pretense of art and enlist the aid of Nature, who invariably pleases? She makes no two leaves exactly alike, has no hard and fast rules, and yet is an architect's most dependable ally. And so he works in close touch with his landscape gardener, consciously relying upon aid from the slender spire of an Italian cypress, the bending frond of a palm, the tangled drapery of a vine, or the play of light and shadow from a wide-spreading oak or sycamore, for the interruption of what might otherwise seem too great austerity. Foreseeing nature's part, he is content to wait for the completion of his plan and he makes others content to wait.

In California nature is a more willing and generous ally for such a builder, who has doubtless been enabled to develop his gospel of simplicity more fully and spread it more widely than would be possible elsewhere. She provides not only a wealth of growing



Wall surfaces are finished in rough plaster, but so careful is their coloring that they become decorative in themselves without relying upon paper or hangings



The architect has experimented until he has produced steel-door frames and window casings, thus making every part of the house perform some structural purpose



High walls pierced by arched gates, providing privacy to rear gardens and balconies, are a pronounced detail

things for decorative effect, but wonderful settings with mountain backgrounds, vistas of sea and valley and far blue hills, and a witchery of color that provokes response in an architect who loves his work and seeks a complete expression of his ideas.

The external form of the Gill House is the spontaneous expression of the thought which characterizes the interior, for Mr. Gill began his revolution inside the house. He began it long ago, this ruthless simplifying process, with the very homely desire of minimizing the labors of the housewife. The wish, born in the heart of a boy who hated to see his mother work so hard to keep her house clean, became later in life a fixed purpose. Even in his first houses of frame exterior, before the era of concrete, he left off picture moldings, chair rails, wainscotings, baseboards, every bit of wood not a structural necessity, wherever a client would permit it. Later he grew more arbitrary, insisting more and more on the elimination of wood. He merely tolerated it in door and window frames and casings for wall cupboards, setting these flush with the walls. Stairways he banished from entrance halls where they have dominated so long, and for wood floors he substituted cement, softened by a wax polish.

All this time he was hard at work thinking out a steel frame that would do away even with wood casings, jambs and lintels. With the perfection of that frame came the culmination of his dreams of twenty years. His more recent houses have absolutely no woodwork on the interior, and yet there results a richness and strength scarcely anticipated even by Mr. Gill during the period of gradual evolution of his idea.

Not every one is prepared to follow this enthusiast to the extreme limit of monastic severity which is his ideal. It is difficult to overcome convention and habit of thought, and there are those who can follow only to the point where the wood trim was reduced to a minimum and treated with the utmost simplicity.

The wall finish of these interiors was an inspiration. To the color blind it is grayish, drabbish, dun, neutral. To those who have eyes to see, it is like the desert in autumn, without definite color but with a subtle suggestion of all colors. Such an effect is not produced by negative pigments, but a mixture of many strong colors, blended.

Outside a Gill house is always white. He has a delight in color and would teach you to find it as he does, in the reflected glow from the red floor of an open court, a bank of flowers, a green terrace, in shadows cast by a curtain of vines, in all the varying lights of day and evening as they call from those walls the infinite hidden tones of the painter's blending.

A Gill house is an open scroll from which the builder determinedly effaces himself, leaving the dweller the widest opportunity for self-expression. Does one find pleasure in Oriental rugs, they will delight as never before; a handsomely carved sideboard gains new significance in a room that seeks not to rival, but to embrace its beauty, while the simplest furnishings adapt themselves with unsuspected grace to these unobtrusive, but by no means characteristic, surroundings.

One of the most remarkable things about this new type of architecture is the democracy of it. Without and within there is little difference, save in size, between a laborer's cottage of three rooms and a city house of twenty; and no appreciable difference in the finish of drawing-room and kitchen. Every detail of sanitation and practical utility is carefully studied for kitchens of whatever

(*Continued on page* 46)



The approach is as simple as the house itself, with lines and surfaces of geometric exactitude and evenness. Note the composition in the placing of the windows



Gateways, heavy, austere of fashion and generous of proportion



Unobtrusive interiors wherein are adaptable all types of furnishings



Concrete his medium; hollow tiles his walls. With these elements he constructs houses virtually time and fireproof

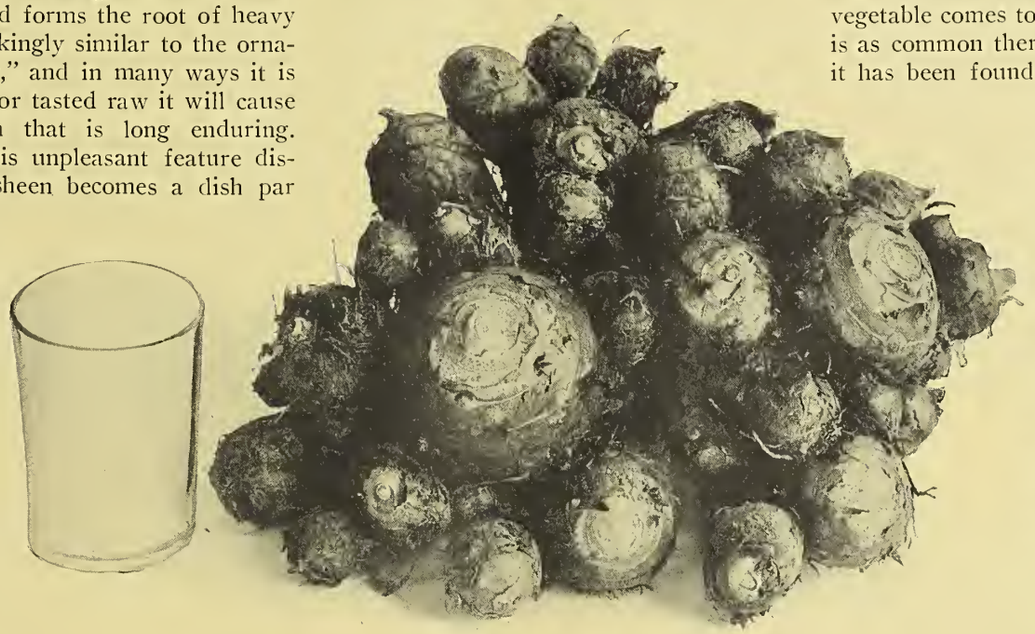
Some New Vegetable Varieties

THE SUCCESSFUL EFFORTS OF GOVERNMENT EXPERTS IN DISCOVERING AND CULTIVATING IMPROVED TABLE VEGETABLES

BY MARY HAMILTON TALBOTT

THANKS to the experiments of patient investigators, the world is not going to eat the same kind of things forever. The palate grows weary of the same old things, year in and year out; it demands something new. The soil, too, demands something new, for the same old crops, season after season, wear it out, so the United States Government has supplied us with these new varieties by sending experts to all parts of the world. They are a reality in many places now, and by to-morrow will be as common as our vegetables are to-day.

A substitute for the Irish potato is the dasheen, which the Government confidently expects will shortly be as much used on our tables as that tuber; in appearance it is a cross between a large white potato and a sugar beet. It is a heavy tuber plant and forms the root of heavy groups of leaves strikingly similar to the ornamental "elephant ear," and in many ways it is like this plant, too, for tasted raw it will cause a stinging sensation that is long enduring. Cooked, however, this unpleasant feature disappears and the dasheen becomes a dish par excellence.



The dasheen, a new rival of the ordinary potato, has a rich nutty flavor

It can be boiled, baked, or served in any other way that the ordinary potato is used. It also makes splendid stuffing for chicken, veal and other meats. It has the same mealy taste as the potato, but added to this is a rich chestnutty flavor. It is larger than our potato, and if carefully tended is larger in yield. Another advantage is that it will grow in hot, moist regions, under conditions of humidity that would cause its cousin to rot, all of which means a decrease in cost. Still another advantage lies in the fact that whereas the tops of potatoes are worthless as a food, the tops of the dasheen make delicious greens. All that is needed in preparing them is the addition of a little soda to the water in which they are boiled to remove the acrid taste.

The dasheen is no longer an experiment. It is now being grown on many farms throughout the south and west, and has been raised in small quantities in gardens near Washington, D. C. Actual tests show them capable of yielding from 400 to 410 bushels to the acre.

The chayote, or vegetable pear, is already obtainable in some markets of the larger cities of the south. Large, green, and pear-shaped, in texture somewhat like a squash, it has a flavor more delicate than the cucumber. Its roots, too, are edible, and the young stalks are as tender as asparagus. This new vegetable is raised without difficulty anywhere on our lowlands near the coast below the Carolinas. Its keeping qualities are remarkable; it provides a change from the ordinary winter vegetables and can be served in many ways. My hostess in the south served them after this recipe: "Peel the chayotes, cut them in two, remove the seeds and boil an hour and a quarter; then stuff with Duxelle—one finely chopped onion and two shallots stewed in butter until brown, to which add some finely chopped mushrooms and allow the whole to simmer until the moisture has been thrown off by the mushrooms, season with salt, pepper, and bit of chopped parsley—and bake in an oven for fifteen minutes, then serve with tomato sauce." Prepared as a salad this vegetable is delicious.

Asparagus is now a luxury, but the new vegetable, udo, which the Government expects will take its place, will be much cheaper, as it is more easily raised, more prolific, and it will grow in any soil suitable for asparagus. This new vegetable comes to us from Japan and is as common there as celery is here; it has been found to grow readily in a wide area in the United States. It is ready for market early in the spring, and can also be blanched in the autumn. When cooked one eats both the tips and stalk, the latter being without any of the stringiness of the asparagus; instead it is a soft, spongy mass, which, strangely enough, tastes rather different from the tips, but yet it is quite as delicious. There are many ways of cooking udo, but it is best simply boiled and served like asparagus. America is a land of salads, and this new vegetable will therefore find a welcome, for its salad possibilities are numerous. Served this way it resembles celery, though it has none of the objectionable fibers of the latter. It has a fresh taste like the midrib of a lettuce leaf, with a slight but agreeable suggestion of pine flavor. Plants of this vegetable are being sent broadcast throughout the land to farmers, with instructions as to planting and raising, and the Department is emphasizing its advantage of having the appearance and taste of two vegetables, its possibility of being served twice at the same meal, prepared in different ways.

The scarlet turnip, or giant radish, also comes from Japan, and grows in any soil capable of raising either of these vegetables as we know them. It is as large as a very big grapefruit, is unusually symmetrical in shape and is a deep crimson from top to bottom. One of Uncle Sam's experts says: "It is pretty enough to be used as an ornament." It can be planted late in the summer, after the other garden crops are out of the way, and so rapid is its growth that it is ready for the table before winter. There are all sorts of ways of preparing the turnip-radish. As a turnip



The leaves of the dasheen make delicious greens. These new plants, unlike the potato, will grow in a hot, moist climate



The udo comes from Japan, where it is a staple vegetable. It is similar to asparagus, but much easier to grow and makes a splendid salad



The "bur" artichoke, which has long been imported from France, is now being grown extensively in this country

it may be boiled, mashed, fried, or made into a delicious ragout. As a radish it may be sliced and served raw and eaten with salt. Its economic advantages in this respect are immediately apparent, for a single turnip-radish sliced is equivalent in bulk to many bunches of the radish as we know it. It comes, too, when garden radishes are gone and only the hothouse ones are procurable. The leaves make delicious greens when boiled.

Some one has called cabbage the "great American dish," but there are many who, though liking its taste, will not use it, owing to the unpleasant odor attendant upon its preparation for the table, if served cooked. Relief has been found for all these by Government experts, who have imported and started the cultivation of petsai, a new cabbage which is absolutely odorless and with a flavor far more delicious than that of our vegetable by that name. Petsai does not resemble cabbage very closely. Instead of being squatty and globular, it is tall and much in shape like a waste paper basket. Neither has it broad, heart-shaped leaves; they are narrow and delicately curling with daintily frilled edges. The leaves cluster around the stalk compactly, but they are easily pulled off for the pot. Petsai can be grown on any land where ordinary cabbage can be cultivated, and on many lands where the old-time cabbage would not succeed. Most valuable features about the petsai are the facts that, in addition to not requiring hot house growth and transplanting, it can be planted in midsummer, with the result that a crop can be gathered after the season when the ordinary cabbage comes to an end. Or petsai may be planted in the fall, thereby allowing a farmer to plant cabbages, gather and sell them, and then replant



The chayote or vegetable pear has unusual keeping qualities and is a fine winter vegetable



The chayote grows prolifically on vines, and the roots are also edible. Its texture is like the squash

the same soil with petsai; thus his land will be productive practically throughout the year. Although this new cabbage can be grown to a weight of sixty pounds each, its flavor is more delicate when at about eight pounds. It can be used in all the ways of which our cabbage is capable, and in addition makes a very splendid salad, more delicate than cold slaw.

The big, green, flowery-looking "bur" artichoke has long been imported from France, and is familiar to the epicure, but it is now cultivated in many places in the country and has reached the markets in some cities at a price little higher than cauliflower. It can be served with a cream sauce, like cauliflower, and in many other ways. In France I have eaten it prepared as follows: Tie the flower together to preserve its shape, then soak in cold water thirty minutes and cook in salted water until almost tender. Remove from the stove, drain and stuff with a chicken paste made by chopping the breast of chicken very fine, then pounded in a mortar. To this add gradually the white of an egg, and work until smooth. Add rich cream until of about the consistency of thick cream, salt, pepper, and a little nutmeg. When the artichoke is filled with the chicken paste, bake in a moderate oven and serve with a thin cream sauce. The scalelike leaves of the artichoke make a delicate salad when pulled apart, after boiling, and served on lettuce with either mayonnaise or French dressing.

The bean lover has not been forgotten in the menu of new vegetables, for there is a new bean—a bean from the Philippines, known as the Lyon bean, closely related to the Florida velvet

(*Continued on page 47*)



The petsai or odorless cabbage is much superior in flavor to the ordinary cabbage. It is a hardy and rapid grower



Cottaging at Penguin

HOW A SINGLE IDEA IN DECORATION AND ATMOSPHERE WAS SUCCESSFULLY CARRIED OUT IN BUILDING A HOUSE BY THE SEA

BY ISABEL GORDON CURTIS

(Author of "The Congresswoman")

Photographs by the Author

"SHALL it be Maine or Maryland?"

I glanced from the window of a Washington apartment house. The city, a languorous blotch of red, white, gray and green, lay in a dazzle of sunlight so intense that the air seemed to shimmer. Beyond stretched a blue outline of the Maryland hills. They looked as hot as the city.

"Maine," I answered instantly.

So we came to Maine. Since the snow melted we had been studying summer resort literature. We are a nomadic family, and until we discovered the Penguin had never found a satisfactory place to cottage.

With bated breath, travelers tell of the first glimpse of Venice. While we threaded our way out from Portland's harbor I wondered why Americans do not speak almost reverentially of the first glimpse of Maine. It was early in the morning when we sailed away from Portland, and a fog which was pierced by the sun later in the day closed over the green shores like a thin, gray veil. Long before noon the sky cleared and the shores stood out sharply like a panoramic silhouette; a medley of splendid greens and lichen gray against a dazzling blue sky.



The Penguin himself greets you as you pass—a stately bird perched upon a jutting shelf in the lichened fieldstone chimney

Perhaps nowhere in the world is there such a coast as Maine. Forests of pine and clumps of spruce creep close to the edge of the salt water. Its bouldered shores are stained tawny with seaweed or dyed dull red brown as far as the tide reaches. While we skirted the vast loneliness of mainland and a thousand islands, it seemed as if there was space enough here to summer the entire population of America. The world differs in its choice of a holiday resort; but who, after seeing Maine, would cast in his lot with the fashionable, perspiring crowd on Atlantic City's boardwalk, with Coney Island throngs or vacation in the congested shack cities of Jersey or Long Island shore? People who love Land's End have nothing in common with these who delight in a rabbled bathing beach. They see no beauty in an untrodden wilderness and its miles of lonely shore front. For those who do love it, the grass is greener, the skies are bluer, the pines are more fragrant, and the ocean is more opalescent than anywhere else in America; I had almost said—in the world.

We sailed for half a day to reach Land's End, the enchanted country where the Penguin awaited us. It was a journey never to be forgotten. The boat moved swiftly over a sea tranquil as an old, steely mirror, which gave back a blurred reflection. Gulls with their harsh, creaking voices, screamed above our heads, and all the way north we skirted the loom of the land. Occasionally the steamer with a warning whistle poked its way

up a narrow cove and tied up for half an hour to discharge freight at a barnacled wharf, beside which lay a scrap of a fishing village where the shore was fringed by lobster pots and fishermen's cottages straggled untidily over a grassy ledge.

Late in the afternoon we reached Land's End.

Where is Land's End?

We asked that question the first time we heard of it. The place is not important enough to have a spot on the map. The wonderful individual who sits behind an information desk at the railroad station shook his head when we asked him about Land's End. It was not within the area of his territorial knowledge. Still, I knew it lay waiting for us in some hazy limbo of greenness and sunshine inviting us to come. Somewhere upon its edge stood a cottage called the Penguin, for we had rented it for a summer, sight unseen. We had seen pictures of it perched at the end of a clover field with its feet in the ocean and a gnarled spruce sheltering it with wide stretching branches. So we voyaged northward with the serene assurance of adventurers on an unknown sea.



Beyond the kitchen door, with its curious lantern, is the hay field and a stone dike covered with wild roses. Stretching across the back is a pergola with rough logs for pillars



The front yard of the Penguin is a quiet cove in the harbor sheltered by the spruces, and with little steps in the rock ledge down to the beach

Land's End is like scores of other green peninsulas we passed on our way from Portland, and yet totally unlike them because after one summer spent in its beautiful loneliness, we think of it as the only spot on earth. Out at sea lies the misty profile of Monhegan and bald-headed, weedy little islands dot the Atlantic as far as the eye can reach. Between these lies Land's End. It basks in the sunshine, crooking its elbow about a harbor where the water merely wrinkled that first day we saw it. Little boats pulled listlessly at their painters, making shadows of green or red or white in the still water, and a fleet of becalmed yachts lay near by as if sleeping. Up a ridge, whitened by daisies, wandered a long field with a ragged stone dyke from shore to hill top separating it from a blueberry pasture. In friendly clumps beside it stood white birches and young pines. A thicket of wild roses beyond the reach of a mower's scythe clambered over the lichened stones and added a touch of color to the scene.

The ridge was crowned by a sturdy farmhouse built about a square chimney, the sort of chimney our forefathers reared in grim defiance of wild Atlantic storms and a winter's cold. The village between us and Land's End was an ugly place, dotted with absurd little cottages. It held a weather-beaten fish-packing factory, a wave-washed pier and two smug churches. Only what cared we how ugly it was, Land's End was quite another world.

We entered this other world through a queer, picturesque archway with Land's End carved on its top beam. A thicket of birches crowded about the gate and a narrow bridge spanned a bubbling spring at its threshold.

We skirted a grove of pines, waded knee-deep through clover, daisies and blue-eyed grass, then we caught our first glimpse of the Penguin. Although we have cottaged in the Penguin for three months—and one ought to become fairly well accustomed to a home in three months—I still see it every day as it looked at the first glance. It is a small, shingled cottage, silvered by sun and snow, ridiculously small it seemed to us at first, but surprisingly spacious inside, enticingly home-like and artistic beyond anything dreamed of by a wandering lesee When we arrived that afternoon the tide was high and the waves splashed at the foot of the piazza steps.

Other cottages at Land's End shelter at the edge of pine woods and turn their faces either to the harbor or the open ocean. The Penguin nestled with its back to the daisied field which stretched from the shore to the farmhouse on the ridge.

"How did you dream of setting here in this delightful lonesomeness?" I asked the artist-architect, who is the developing spirit of Land's End.

"That did it," he answered.

"That" was the gnarled old spruce. It stood with its roots buried deep among the rocks and shingles of the beach. It had grown so lofty that it dominated the landscape. Country folks

at Land's End tell how their grandfathers said it was a gnarled old tree when they were youngsters. A hundred years of Atlantic storms had buffeted it, high tides had barnacled the roots and trunk, still it grew taller and more burly. Its huge body was massed with bumps like the growths which come to a disfigured old age, still it was lusty as in the days of its youth.

"One spring morning," said the artist-architect, "I wandered about the shore front searching for a site which would fit a bungalow I had designed. I paused for a moment beside the old spruce—indeed, I seldom pass it without the sort of obeisance one pays to old age. People from the village had been urging me to cut it down.

" 'Make firewood of it,' suggested a sacrilegist who was with me. 'It is a disfigurement to the beach.'

" 'Never,' I cried. 'It is the most wonderful tree on Land's End.'

"Then came an inspiration. I determined to build a cottage *about* it. I did not suggest that to the sacrilegist. He went off and ran up an ugly yellow bungalow in the woods."

The artist-architect went about his work, planning summer homes, preparing sites, clearing off brush, planting or fencing, but all the time his thoughts dwelt with the cottage which was to be shadowed by a spruce. It could not be a lordly cottage, that would dwarf the beach monarch. Before a pick was laid on its foundation the bungalow was built in his mind. He saw its shingled walls, its lovely curve of roof tree, its chimney of field stone as gray as the spruce trunk, and its piazza with a support of unbarked tree trunks.

"Touch it up with green," suggested the sacrilegist.

"I could not do that," answered the artist-architect. "There is green enough in the foliage of the old spruce. The cottage should be colored like a nest in a tree."

The sacrilegist went away. He could not make the artist understand his idea of a home.

The artist-architect began to search for a name which would suit the morsel of a home to be built under the tree shadow. One day on a mantel shelf he saw an odd-shaped vase on which two lover-like penguins were painted. Immediately he had a *motif* for the tiny house. Straightway it grew and grew with characteristics about it which make it different from any summer home you ever saw.

The artist had been all over the world, he had spent eight winters in the Arctic circle, and he remembered a strange parade of black and white creatures which seem to bear no relation to anything in the bird world.



Dull blues and greens gleam in the firelight on the narrow plate-shelf; the silvery brown of outdoors reappears in the simple furniture, and along the hem of the burlap portieres moves a stately procession of penguins like tiny men in dress clothes

"Why," I asked him once, "should a penguin suggest a cottage?"

"It is not like a cottage," he answered slowly. "At least it is not like any cottage I ever saw. The Penguin is not commonplace. One could not build a commonplace cottage about the old spruce. The penguin makes for stability. It is fixed to earth and does not go flying here and there. I set this little place firmly upon the rocks. The Penguin is unassuming in its plumage, a study in gray, as it were. The penguin obtains its food from the beach and the sea, as my tenants do from waters of the harbor and the clam flats."

Suddenly I understood what was in the mind of the artist while he built our summer home.

The penguin himself, a royal penguin, greeted us when we approached the back of the house, for you go around this cottage to enter the back door. He is a stately bird, perching upon a narrow stone shelf which juts from the back of the chimney. There he sits in inscrutable calm during fog or rain or sunshine, turning his face toward the frozen world where dwell his kinfolk. It is strange how uncannily alive he looks through a fog or in the moonlight, although his body is nothing but a wave-smoother boulder, a handful of clay from the clam flats, and he was plumaged by the brush of the artist

The front yard of the Penguin is a quiet cove in the harbor. Our piazza curves like a bay window as it circles around the thick-trunked spruce. Its half-dozen steps lead to a rock ledge and the tide line of drifted, tawny weed. A boat moored by scarcely rose or fell, for there was not a ripple in the outgoing tide. Beyond the kitchen door, under its curious lantern on which a penguin is etched, a hay field swept till it met a stone dyke over which wild roses trailed. Beyond the blueberry pas-

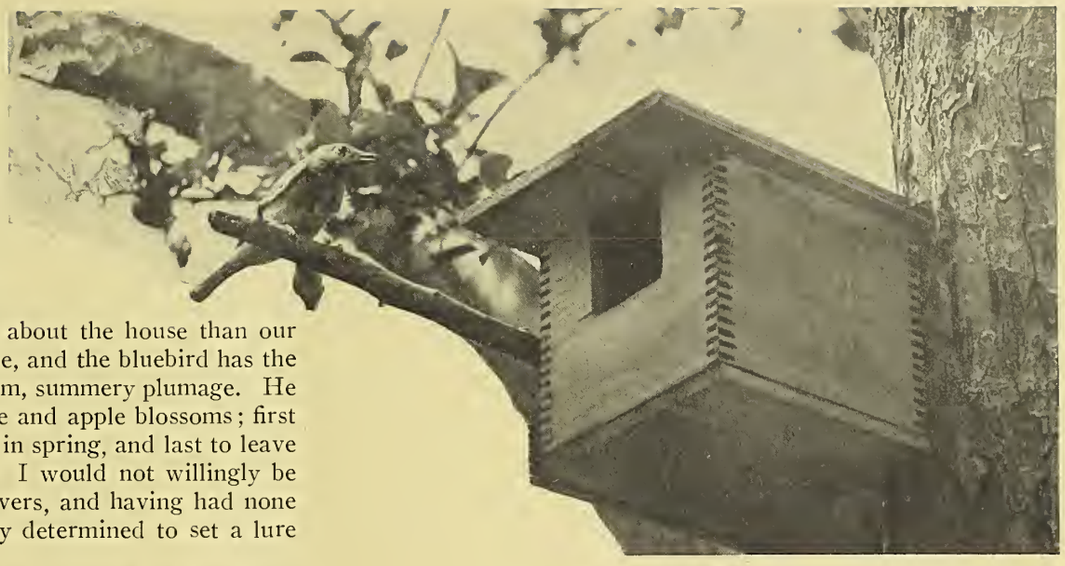
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Like its namesake, the Penguin is a study in gray and sits firmly upon the rocks. The front verandah curves gently around the trunk of the overspreading spruce tree

Making Friends with the Birds

SOME PERSONAL EXPERIENCES IN ATTRACTING BIRDS TO THE GARDEN—BIRD BATHS AND HOUSES



I KNOW of no bird more desirable about the house than our bluebird, unless possibly the phoebe, and the bluebird has the advantage of a caressing voice and warm, summery plumage. He is a true domestic bird, of the sunshine and apple blossoms; first to come to the orchard with glad voice in spring, and last to leave it with plaintive notes in the autumn. I would not willingly be without a pair of these gentle farm-lovers, and having had none about the place last year, I accordingly determined to set a lure for them this spring.

March 10 was the first mild day of the year—a day the bluebirds had been waiting for—and in the stillness of the morning I heard their illusive calls. It is seldom that one *sees* the first bluebirds, and it is not for a week or two that they seem to become more substantial than a sound. Hoping to make my orchard attractive to them before they should all be settled elsewhere (and the bluebird is interested in nesting sites as soon as he comes), I put up a box for them in an old russet apple tree in the orchard. The box was some 7 inches in all dimensions, with its roof overhanging the entrance to keep out rain and too much sun. I nailed it to the trunk about 10 feet up, and ran out a stick past the doorway to serve as a sort of step. These perch-fitted boxes are very enticing to birds, who find such arrangements a great improvements upon knot-holes. In fact, I dare say the knot-hole will in time become as archaic for bluebirds as caves are for men. The pagan flickers, however, still find tree-trunk cavities all that they aspire to. At this time a pair of these birds were already shouting and gesticulating in a nearby apple tree where they have nested for several years, faithful to their home-tree.



An attractive concrete bird bath, which is also a garden ornament

Having built my house, which needed no further advertisement than its fitness, and having cleared away a limb of the tree so as to command the box from my study window, I awaited results with interest. For some time no bluebirds came actually into the orchard, and I began to think that the house was destined to shelter nothing but spiders or English sparrows. But on the first of April I heard a voluble warbling from the old russet and looked to see a male bluebird on the perch at the box. He sat twittering and whistling in a continuous and coaxing manner, now and then hopping to the doorway, disappearing within, and immediately reappearing. He showed the most prodigious pleasure at his discovery. For a time I thought him alone, but presently caught a soft note in reply from another tree, and soon the female (for it was she) flew coyly into the top branches of the russet, where, however, she steadfastly remained. Warble and urge as he might, beckon and argue as he might, the male could not get his mate to inspect the box. Apparently, let her consent, and the house was taken. But whether her silence meant consent, or whether she thought it was a little early in the season to undertake domestic duties, or how matters stood, I could not determine, and the pair flew off after a time. But both were, it seemed, impressed with the domicile, for they were back the following day, and this time I saw the female cautiously examining possibilities within.

They flew about the orchard, too, with something like an air of proprietorship, and when a house sparrow appeared near the box she was quickly routed from the vicinity. But the pair finally flew off as before. Only the male appeared, once or twice, in the next two days. Where, in the meantime, was his mate? Perhaps she had found a home that she liked better, whilst the mate held out for this one, and came alone to contemplate its virtues. Whatever had caused her absence, however, the female returned after several days, and for a week or two the pair loitered about the orchard, coming and going abruptly, leading a sort of idyllic existence. They seemed decided upon the house, but in no hurry to set about furnishing it, and indulged in such unaccountably long absences that I half thought they had given it up.

But after the middle of the month they undertook their nesting in earnest. I began to see the female go silently and stealthily in and out of the box, chiefly in the early morning, whilst her mate kept up his happy warbling encouragement. I wondered how she would make habitable the dwelling, so I examined it on April 30. "The birds," I made note at the time, "are frequently away from the orchard, as was the case when I climbed up today. I was surprised to find that so much had been accomplished. The whole box was evenly filled up nearly to a level with the doorway with pine needles and a few dry grasses. A sweet-odored home, this! Into this mass of needles, at the back of the box, a feather-lined cup was sunk, which was the nest proper—the receptacle for the eggs."

Four eggs were now laid, one each day, and from musical approval it became the male's duty to bring food to the sitting female. I saw him often carrying succulent morsels to the door-

way, and less frequently twittering richly on the perch. When caught with such a beakful he would look at me for a moment, and then calmly and rather ostentatiously bolt it, as if to say: "That food was for myself; I know of no mate or nest." And he would perch unconcernedly in the tree or fly away for more grubs. I sometimes saw him feed the female. In receiving the offering she would flutter her wings and utter a begging twitter, precisely as young birds do when fed.

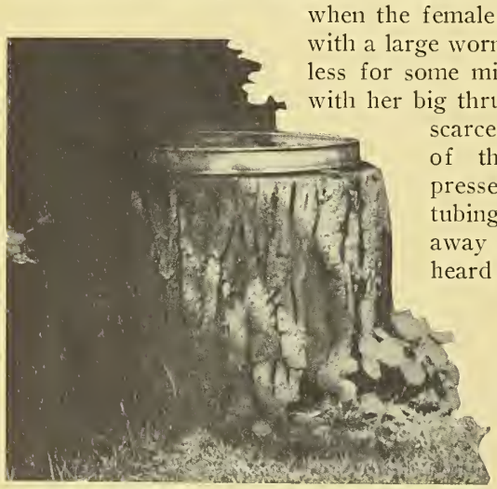
In about two weeks the youngsters were hatched, which I knew from the fact that the bluebirds were both busy carrying in food. It was now safe to watch domestic affairs more narrowly. Birds will desert eggs, but they never desert nestlings. So I looked freely in on the newly born nestful in their twilight and coolness, while the pair made soft protests from neighboring trees. But seeing that I intended no harm, they soon went more indifferently about their work. They came alternately to the box, now the male, now the female, near to every three minutes during the day. The orchard had been plowed, and on this furrowed land they reaped a full harvest of slugs, almost at their threshold, so that very little searching was necessary.



A quaint house for a bluebird made from birch bark and attached to a shelf

At about this time a pair of kingbirds were laying a foundation for a home on a branch above the bluebirds' establishment. The latter resented this invasion of their roof-tree, and made no scrpule about attacking the trespassers. But the kingfishers had nested in this same apple tree the year before, and felt a kind of ownership. Moreover, they were not the birds to be driven off thus easily, and in the lulls of a sort of running skirmish with the bluebirds, they managed to lodge some straws and feathers among the apple blossoms of their chosen limb. A long white string even fluttered defiantly from the spot, like a flag on a castle.

Things had reached this state when I one day planted my camera beneath the tree to make exposures of the bluebirds. I had scarcely arranged things, and repaired to a short distance, when the female arrived at the perch with a large worm. She stood motionless for some minutes, looking at me with her big thrush eyes, and seemed scarcely to notice the click of the shutter when I pressed the bulb of my long tubing. But when I looked away I almost instantly heard a chorus of fine notes from the interior of the box, and the mother flitted out and off. After a minute or more the male appeared, watched me from the perch end, was photographed, surrendered his prize, and departed. I had had barely time to shift plates between visits. They showed little or no fear of the camera. There were clamorous young to be fed, and the parents could not afford to be put off by trifles.



A bird bath made from an old tree trunk with a pan of galvanized tin

The kingbirds, however, had observed the affair with more suspicion, as it subsequently proved. What with bluebirds and clicking boxes it was plainly no place for them. In a day or two they had moved their nesting material, precious string and all, to a pear tree down by the road, where at present they are living in a kind of warfare with some robin neighbors in a neighboring spruce.

But the bluebirds were no sooner free from *tyrannis* than a new worry, not to say fright, arose. I had a tame bluejay, Jim, whom I had lately liberated, and who spent his time (when not flying about with us) in a cherry tree and grape arbor near the house. From the cherry tree he one afternoon made an ambitious flight which *happened* to carry him to the old russet. The bluebirds were on the spot at once making most melancholy cries. For is not the jay notorious in birddom as a nest-pilferer? Indeed, a pair of song sparrows (inhabitants of a cedar near the grape arbor) had been much exercised over Jim for several days, one at least keeping mark upon his movements at all times. But Jim, personally, was a peaceable chap, and had never so much as heard of nests. His intentions were wholly innocent. But when in his caterpillar quest he hopped inadvertently near the bluebird box, the members of that household grew frantic, one of them charged him, and fairly knocked him out of the tree. Jim flew off screaming with indignation at such an outrage. And for a while after he had even better cause for indignation. At the disturbance all the bird inhabitants of the neighborhood had assembled to see what was happening, and they successively "hustled" the poor fellow until he found peace again in the grape arbor. After Jim had been driven from the field the lordly kingbird dispersed the idlers, and even waylaid a passing flicker to show his prowess.

The bluebirds probably thought it advisable to get their family out of such doubtful surroundings, and on June 6, the next morning at sunrise, they encouraged the youngsters to venture forth. At times all during the day I would see a small flotilla of wabbly young bluebirds flying to one point or another, convoyed by their anxious parents. There was considerable soft *"churring"* and considerable feeding. The old birds were evidently hard pressed keeping account of their several wayward mouths. This went on for a day or two, when the whole family drifted out of the neighborhood.

It was not to be the end of bluebird affairs in my orchard, however. They had lived in it and found it good—and found that the dangers which had seemed to threaten there were more fanciful than real. In something like a week the pair were back alone, and the male was again at his love-making and glad music. They went to the old house, looking in frequently, and I expected that they would use it for a second brood. But they fell to examining another box recently put up and nearer the house, and

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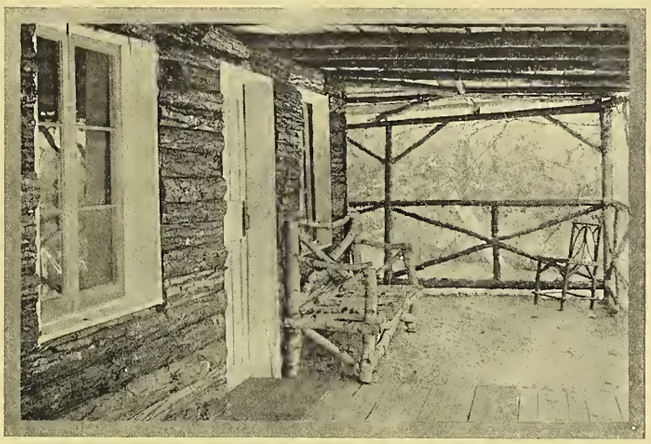
A One-Man Shack Bungalow

THE STORY OF AN AMATEUR'S SUCCESS IN BUILDING SINGLE-HANDED A BUNGALOW IN THE WOODS FOR SEVEN HUNDRED DOLLARS

BY ALFRED W. LOOMIS

THE question of expense is the chief deterrent toward owning a home in the country. But even this problem was solved by one adventurous home-seeker who successfully built a home single-handed; and, as the pioneer first made a clearing in the forest for his dwelling, so has the site of this modern dwelling been hewn from a jungle of undergrowth of many years' duration. Unaided, its builder has cut out this tangle of poison ivy and scrub birch, and has graded and terraced the plot without even the aid of a wheelbarrow, and only the period of six months elapsed between the conception of the plan and the finished structure. Thanks to a nearby sawmill engaged in cutting up a blight-infested chestnut forest, the lumber and slabs were obtained at a very reasonable figure, and the total cost of the bungalow is but little over seven hundred dollars.

Although the builder had no more than the average man's carpentry experience, he resolved when he bought his property to build his home entirely by his own efforts. Of plans and specifications he had none—he knew only that he wanted a slab bungalow, and that it must leave room on its site for a lawn in front, a cistern and outbuilding in back, and a small garden on either side. Beyond this he intended to do as the nursery story-tellers do—make up as he went along. And instead of a jumble of crooked lines and angles, this method has given him a very attractive one-storied, symmetrical dwelling, measuring 20 feet by 20 feet.



The set-in windows give the impression that the building is made of solid logs instead of slab

There is no cellar beneath the building, but the floor beams are set on substantial 8 by 8 chestnut sills. The framework is 6 by 6 chestnut timber, while the studding is of 2 by 4's, over which are lath and composition board. The chestnut slabs with which the house is finished were purchased at the rate of $2 a wagon load, and four loads were required. Coming, as these slabs do, of all thicknesses from the mill, the builder was confronted with the very pretty problem of planing them to a uniform thickness, but having no facilities for this work, he resorted to a makeshift, and first sorting all the material into different grades, and then cutting it to the right lengths, laid the slabs on so that the

(*Continued on page* 53)



Although it is little more than a year old, this little slab bungalow already looks as if it belonged, so well does it nestle down into its site



EDITOR'S NOTE: *The garden club is a great factor in neighborhood betterment. Here is a true story of the work of a certain such club and its accomplishments taken from the diary of one of its members. What this club actually did should be a stimulus to all who love gardens and a guide to the ways and means of improving our towns and villages. These chapters began in the February issue, when the organization of the Club was discussed. Each installment shows how the program of activities was followed out.*

THIS month we nearly came a cropper!—we of the program committee. For we have to get the lecturers as well as supply the ideas; and sometimes the idea we have supplied, and the lecturer we can get, do not fit together any better than the round peg and the square hole. This month, for example, we had airily assigned to fertilizers, and the man on whom we had counted to tell us all there is in the world to know about fertilizers went off to some convention at the other ends of the earth last month, caught malaria or measles or what not while he was there, and has been invalided ever since he came back. Of course he knew he was going to the convention, and of course he told us; but the date was far ahead of our need of him. So it was just the contrariness of things generally that held up our plans.

Of course there was a mad scramble at the eleventh hour—for that wretched man never told us until the eleventh hour!—and we each worked hard enough to have provided a whole season's lectures in those final moments. Never again will we be without a reserve! That much it has taught us.

It is certainly curious how things work about, though. Cornered as we were, Polly Addicks was bewailing the situation at her dinner table the night before the Club meeting, in the presence of a hoary old soldier of fortune that Hal had brought home that night for the first time. Courtly is no name for him, and of course he was most concerned and interested in Polly's predicament. And there, before she ever dreamed of such a thing, she had found us a lecturer! For this nice old person, who was an ex-diplomat or something like that, knew more about some kinds of plant food than the other man, I verily believe, for he had looked after the interests of some great company that had concessions in the arid and waste places of the earth, where Providence has put the materials in storage that our lands here are in greatest need of.

So he came with Polly to the meeting, and we had a delightful afternoon. For besides telling us about feeding plants, he told us a great deal about these waste places where the food for them is locked away, waiting to be dug or blasted or washed out, and altogether he was most entertaining and much nicer than the regular fertilizer man could possibly have been, I am sure.

We all had heard and read a hundred times at least that the three principle chemical elements that plants require are nitrogen, phosphates and potash. But when he had developed this bald statement into a little story about each, I felt myself getting an understanding of which was which, and why, that had always eluded me, try as I would to catch it and look it in the eye. Nitrates are the tonic, the energy givers—never in the least degree in the world stimulants, this he made a great point of. A very, very little bit does a great amount of work, because it makes the other foods consumed by the plant do their work—just as tonic gives us an appetite and, by making us eat and relish, increases strength and vigor. So nitrates are never given alone to a plant, any more than the doctor gives us only our tonic; at least, they are given alone only in very small quantities. And of course the other foods are all of them in the ground—the table is spread, as it were—when this is permissible.

Invaluable as they are, it is a curious thing that nitrates are nearly always not there when it's our gardens that we are talking about. But away up on a desert plateau down in Chile, thousands of feet above the level of the sea, there is seventy-five miles of them one way by twenty miles the other, by from three to ten feet the other—enough, he told us, to last about three hundred and fifty years, according to best calculations. We were left in suspense as to what we are to do then—but that's another story.

How all this material was stored away in such an inconvenient place has furnished food for speculation for ever so long a time, and for ever so many people. Generally it has come to be believed that it is the result of the decomposition of marine life, both animal and vegetable, for of course the sea flowed over this vast plain at some far distant age. The fact that there is no rain there now is the secret of their preservation, for nitrates are very soluble and leach away where there is moisture to dissolve them.

Phosphoric acid—that element which makes the flowers, as we have from time everlasting been told—is nearer at hand in its rock or earthy form, for South Carolina, Florida and Tennessee all have large deposits of it, and of course in its ground bone form we are all familiar with it. These phosphate deposits in the earth are really allied to the ground bone of our potting benches and rose beds, in a way, for they are nothing else than petrified bone, supposedly, and excrement of long since vanished races of animals.

Potash, that makes the fruits, lurks in unleached wood ashes, and comes honestly forth in potassium sulphate, which we may buy if we choose. The wood ashes are better because they have phosphoris acid in them, too—a very little—and that, it seems, is a good thing. But back we always come to the nitrates, whatever else we have. For only in combination with them—released, cooked, prepared by them—will potash or phosphates, either one, perform their allotted tasks.

These nitrates are not just nitrogen, though, please remember. I made the mistake of saying something about "nitrogen" and brought down reams of explanation about the nitrogen of dried fish, cotton-seed meal, tankage and such nitrogenous fertilizers not being the material which plants can take up. Nitrogen as a nitrate is the thing they must have—being particular about their diet. And so it is in the direct nitrate of soda form that we were advised to apply this curious and elusive substance—elusive actually, for it rushes away like the snow before a July sun, seem-



ingly, and elusive figuratively when you are not a chemist.

Nitrate of soda is the thing that acts with especial value on "most garden crops." They mature more rapidly if they are given this special treat judiciously, and they mature to greater size—indeed, to prodigious size sometimes, judging from some of the pictures he brought along to show us. Potatoes love it; so do beets, hops, fiber plants and tobacco—but who cares? That berries dote on it and bush fruits and orchards and vineyards, and that it helps make these things grow so vigorously that they are better able to withstand disease and insect attack, is a phase of its use that appealed much more to me, and to the rest of the Garden Club, I'm sure.

But it must not be given with a too liberal or with an ungoverned hand, for too much is merely waste, the plants being unable to use more than a certain amount, and the remainder leaching off and vanishing into thin air before another crop of plants can be brought onto the ground to eat the leavings. And if given at the wrong time—the best time with about everything is "early in its growth"—it may upset things completely, confusing the plant to such a degree that it will entirely overlook such a detail as ripening its fruit in the joys of eating and growing. And then it must not be given close up to the plants, and a maximum amount of one hundred pounds to the acre is enough for most everything, if it is used alone. This I figured to be about one-twenty-fifth of an ounce to the square foot, and had about decided to apply it to the garden with a pepper box, gently sifting, when the delicacy of the task of not getting on too much in small spaces was brought up, and the ex-ambassador relieved by anxiety by saying that the nitrate of soda can be dissolved in water and a small drink of the decoction given, every few days, to each plant. This seems much easier, and is the method I have adopted—for this summer, anyway.



The proportion of 2-3-5 for sulphate of potash, acid phosphate and nitrate of soda is the rhythm to remember, and this much I am sure of. When I learn with equal surety which element fits against which figure, I shall feel I have graduated from the book forever more. I do know now, however, that the largest number stands for the nitrate, and between the other two it does not matter so much, for they obligingly wait to be consumed instead of making off as does this. So a little more or a little less will not matter, but I mean to learn and know exactly.

(*Continued on page* 54)

Some Little Known Plants for Indoor Decoration

PLANTS WHICH MAY SUBSTITUTE FOR CUT FLOWERS OR CONSTITUTE THE WINTER GARLAND—ATTRACTIVE, BRIGHTLY COLORED FRUITS—BLOSSOMS WHICH LAST INDEFINITELY

BY GEORGE W. KERR

Photographs by the Author

NO matter how artistically our rooms are planned and furnished, there is something vitally missing if flowers are absent, but to those who do not possess a greenhouse it is at certain seasons a difficult matter to keep the vases filled with fresh blossoms. To readers who are in this position the following hints may be of service.

Undoubtedly the best substitute for fresh flowers is to be found in well fruited sprays of the Chinese lantern plant or winter cherry (*Physalis*), and the finest varieties are *Physalis Francheti* and *P. Bunyardi.* They are hardy herbaceous plants, stocks of which are easily raised from seed or by root divisions. The plant is deciduous—that is, the top growth dies down in the winter, fresh stems being thrown up from the roots each spring. The stems do not put forth any branches, but a one-year-old root will produce from twelve to twenty-four stems, which average eighteen to 24 inches in length; the leaves are potato-like, while the flowers are small and inconspicuous. However, that is of little moment, as it is only grown for its gloriously colored fruit pods, which when in their earlier stages of growth are green, but by early fall they become a most brilliant orange-red color. The fruit pods, or, more properly, calyx, is balloon or bladder-like in shape; *P. Francheti,* the largest, being about two and one-half inches in length by one and three-quarter inches in diameter; *P. Bunyardi,* being rather smaller, averaging one and one-half inches long by one and one-half inches in diameter; while the old variety, *P. Alkekengi,* is still less in size and is now entirely superseded by the two former and newer sorts. The fruit is of the same color as the calyx surrounding it, and in shape and size resembles a cherry or small tomato.



Statice or sea lavender is valuable both for its garden bloom and for the fact that dried sprays retain their color. It is a good plant for seacoast gardens

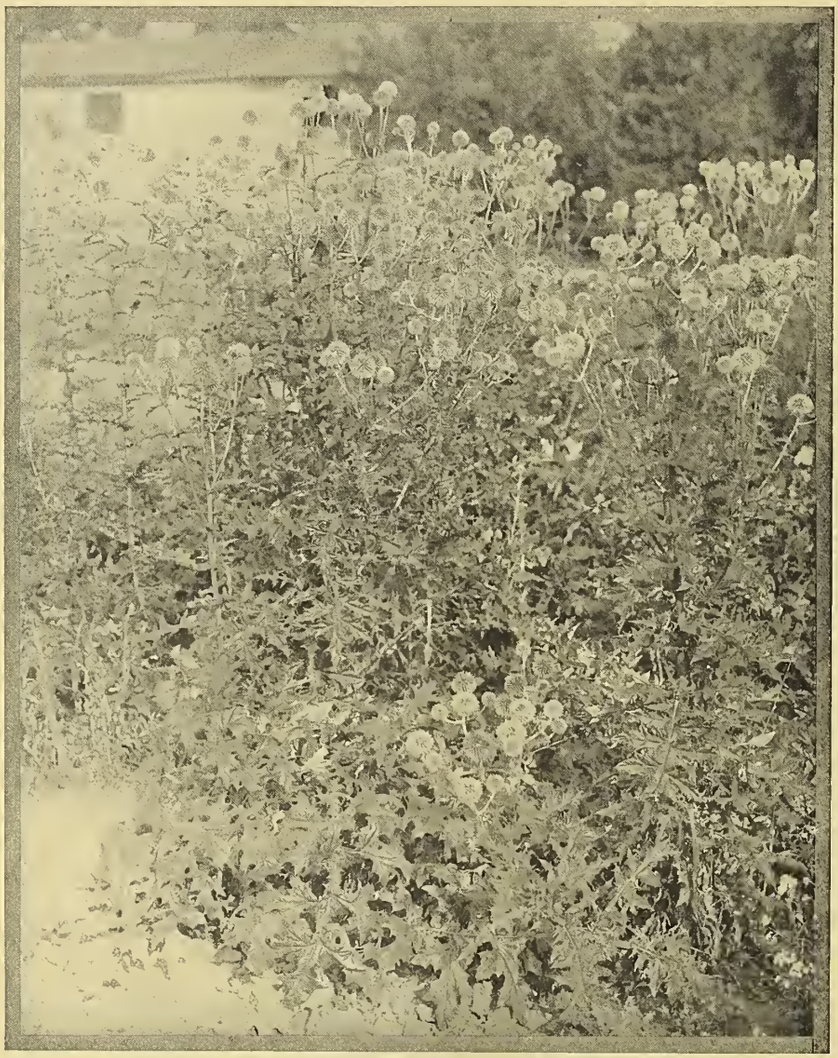
A stem usually bears six to twelve fruits. To prepare them for winter decorations, cut the stems at the ground level as soon as the calyx is well colored, for in

the event of continued wet and stormy weather the stems may be borne to the ground and from contact with the soil the calyx is apt to become discolored. When cut denude the stem of all leaves, tie in small bundles and hang up to dry, as this will insure the stems drying quite straight, and being, therefore, more amenable for arrangement in vases.

Six or more sprays in association with ivy, well colored honeysuckle or other suitable foliage, creates a most artistic vase, which I have often found calls forth more admiration than a more pretentious one of fresh flowers.

For Christmas decorations exceedingly bright effects can be had with them in conjunction with evergreens. But enough has been said to show what may be done with this easily grown hardy plant. Any good garden soil is suitable for its growth, and plants may be had from the majority of nurserymen who handle hardy herbaceous plants, or it can be started from seed, which may be sown in well-prepared fine soil out of doors in late spring or early summer. I prefer to start it under glass, and failing the convenience of greenhouse or hotbed, a sunny window is a capital substitute. When sowing in pots or boxes, cover the seed very lightly with fine soil and transplant the seedlings when one inch high into other pots or boxes, ultimately planting in the border in a permanent position, which should be quite unshaded. Set the plants two feet apart each way, and as they increase very rapidly the intervening spaces will be quickly filled.

The physalis named are perfectly hardy in this section, surviving the most severe winters without protection. The edible varieties, *P. Peruviana edulis* and *P. Violacea,* however, will not survive the winter here, nor are they suitable for decorative purposes.



Echinops or globe thistle not only is serviceable for winter decoration but is a striking border plant. Its thistle-like globular flowers are rich blue in color



The Chinese lantern plant (*Physalis*) produces fruit pods resembling brilliant little orange-red balloons when properly ripened

Among other hardy plants the flowers of which are useful for winter decoration, the best are the statice (sea lavender), eryngium (sea holly) and echinops (globe thistle); and although they do not give the rich color effects of the Chinese lantern plant, they are worthy of a place in all gardens.

There are three very fine annual statice, namely, *Sinuata,* having rich mauve-colored flowers, *Bonduelli,* yellow-flowered, and *Suworowi,* with rosy-pink flowers and a distinct habit of growth having close-set, long spiral-shaped flower spikes. They range in height from twelve to eighteen inches, and flower throughout summer. The flowers should be cut when first opened, and hung in an airy place out of the sun where they will dry without losing their color. The seed should be sown indoors or on a hotbed in March or April, setting out the plants toward the end of May.

There are several very fine forms of perennial statice, *Latifolia* being one of the best. It produces cloud-like masses of minute bright blue flowers on erect stiff flower stems, and is indescribably graceful. Height, two feet. Other popular varieties are *Incana, Tatarica* and *Gmelini.*

The hardy perennial statice are propagated by division of the plant, or seed which should be sown in pots or flats placed in greenhouse, hotbed or window in spring or early summer. Cover the seed not more than one-eighth of an inch and shade from bright sun un-

(*Continued on page* 55)



Quality Crops

PEPPERS, EGG PLANTS AND TOMATOES FOR THE HOME GARDEN

BY D. R. EDSON



PEPPERS and egg-plants are frequently omitted from the home garden. One reason for this is that they are comparatively difficult to start early, as they require more care and much more heat than the other vegetable plants—even tomatoes. Another reason is that when one buys these plants already started, he is pretty sure to get some old variety. As a result the newer varieties of peppers and "eggs" have not become known as rapidly as those of other vegetables. Most people do not know what a modern mild pepper is; they think of peppers as red-hot fruits which have their use in the pickle factories, and are appreciated only by people who have lived in Mexico or Central America. The large, mild, thick-fleshed peppers which may actually be eaten raw, like an apple, and are delicious as a sliced salad with dressing, used as are tomatoes, they do not know. The same is true of egg-plants, although the development of new varieties has not been so diverse or so striking. In buying plants of peppers, eggs and tomatoes, insist on knowing the *variety,* even if you can't get what you want.

Both peppers and egg-plants are extreme heat-lovers. They must have conditions approaching the tropical, or they will do practically nothing. It is useless to set them out before the weather is thoroughly settled and warm, usually a week, or even two, after early tomatoes are set out.

If your garden is large enough so that there is any choice in soil or location, select a spot that is sheltered or soil that is warm or "quick," as gardeners call it—a well-drained sandy loam. Remember also that egg-plants especially require plenty of moisture when they are maturing, and keep them within reach of the hose if you can.

As a dozen each of peppers or egg-plants and two dozen tomatoes will give an ample supply for the average-sized family, do not begrudge a few cents apiece extra for fine plants. They are usually put up in flats, but if you can get potted ones by all means do so. If you are growing them yourself, use paper pots or dirt-bands—they hold much more soil than the clay ones in the same amount of space and are much easier to keep watered. With a crop having such a short time in which to mature, and, in the case of egg-plants, so apt to be injured by insects, the selection of extra strong plants is of the greatest importance.

The matter of varieties is also very important. Peppers, as a general rule, may be classed as large and mild, and small and hot. In a garden where there is room for but one sort, one of the large mild varieties should be given preference. It is an easy matter to buy a few conts' worth of the hot ones if they are required for flavoring or use in preserves or pickles, in the fall. The old Bull-nose, and Sweet Mountain, which is very much like it, are probably still more often found in the home garden than any others, although Ruby King, a splendid newer sort which has become a standard, has gradually replaced them. The Bull-nose, or Bell, and Sweet Mountain, have fruits some three inches deep and two inches or so in diameter. The Ruby King is larger and much milder, but not quite so early. For a *mild* extra early sort, the newer Neapolitan Early is the largest and sweetest that I have ever tried. The fruits are not so symmetrical in form as those of the foregoing, being more elongated. But they are of good size and the flesh is extra thick, mild and sweet. Sweet Upright is a new variety as early in season as the Bull-nose or Sweet Mountain, with larger, more blocky fruits, of the very finest flavor and very thick flesh. The peppers are formed at the forks of the branches, and grow upright instead of hanging down as do those of most other varieties. It is an ideal sort for the home garden, and will, without doubt, supplant many of the older sorts as it becomes better known. Chinese Giant is a really huge pepper of most excellent flavor; it is a little later in ripening than the foregoing sorts, but when well-grown plants may be secured they come on in plenty of time. It is a comparatively new sort, but has already become a great favorite, especially for home use. Giant Crimson is a fine new sort, very large and very early. Of the sweet yellow sorts, Golden Queen is the largest, and similar in size and season to Ruby King.

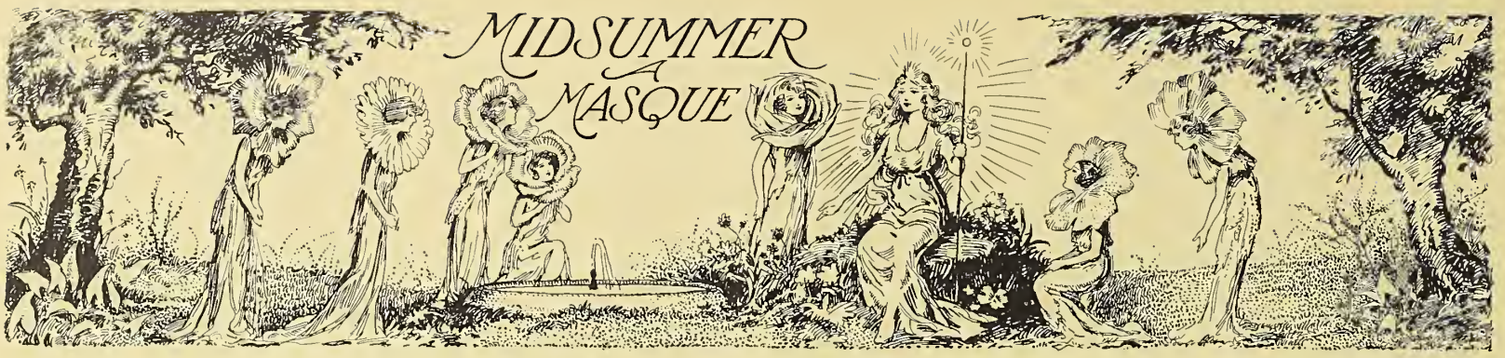
The small *hot* peppers are entirely distinct from all the foregoing. Tabasco is one of the best known, but it requires a long season of growth, and is more particular about climatic conditions, so that, except as a curiosity, it is not to be recommended for home use. Creole or Bird's Eye is a very small, berry-like, very hot red pepper; it is very good for flavoring sauces or pickles, but, like Tabasco, it requires a long hot season. Coral Gem Bouquet ripens quite early, and its numerous small coral-colored fruits, about an inch long, are excellent for general use where a hot pepper is desired. Red Cluster is a popular sort of medium pungency, bearing its long, pointed fruits, about three inches long, in clusters. Where two varieties of the sweet peppers may be grown in the family garden, I would recommend Neapolitan Early and Chinese Giant. If there is room for but one sort, Ruby King, Sweet Upright, or Crimson Giant. For a hot pepper, Coral Gem or Red Cluster.

The varieties of egg-plant are few. Early Long Purple, New York Improved Spineless, Black Pekin, and Black Beauty comprising the whole list of the sorts best known. Black Beauty is by far the best; but if there is room, a few plants of Early Long Purple will give some extra early fruits to use before the others are ready.

Besides having the soil in as good condition as possible for planting, a special "starter" under each plant will be very effective in increasing both earliness and yield. The row in which the plants are set should have at least a foot of space on either side of it; the peppers set fifteen to eighteen inches apart, and the eggs eighteen inches to two feet, depending both upon varieties and soil. Mark out the row or rows, and then with a hoe or fork spade out a good-sized hill where each plant is to go and dig into it, mixing thoroughly with the soil a forkful of fine rotted manure or compost, or a handful of bone-dust, cotton-seed meal and wood ashes, in the proportion of one part each of the bone and meal, and one or two parts wood ashes.

A few hours before setting the plants out, give them a thorough

(*Continued on page* 6)



The Characters as They Appear

TEA ROSE, first maid of honor to Helia, the Queen of Summer.
LADY AUREA, a Sunbeam, betrothed to Prince Purpurius.
CARDINAL FLOWER.
PRINCE PURPURIUS, of the kingdom of Shade.
DUNDUM, a bluebottle, Prime Minister to the Queen.
HELIA, Queen of Summer.
FUTIL, a Mortal.
RAIN, King of All.

Pipers, in the form of fauns; Elves, green and brown, representing grasses, leaves, and earth fays; Wild Roses, attendants; Shadows, attendants; Jack-in-the-Pulpits; Ferns; Dandelion Flowers; Minstrels, in form of cicades, grasshoppers and crickets; Iris Flowers; Lily Flowers; Daisies; Campanulas; Sunbeams; Motes, followers of Dust, the outlaw; Dust, the outlaw chief; the Silver Legions of *RAIN*; Thunderbolts.

SCENE

The Garden of Summer.—An open glade partly shaded, in the midst of a wood. A large stone is bedded in the ground R. C., in the full sunlight, at the point of a slight bank which slopes up R (shrubbery in a mass may take the place of such a slope on level ground). On this large stone rests another smaller, the two conceivably forming a rude sun-dial. Over the stones and rocks of the bank just back of dial-stones a little rill splashes and flows down into a basin below, at R. of these. Woody undergrowth on every side, growing more dense as the greenwood, which extends off on every side, deepens.

TIME AND OCCASION—Midsummer Day revels at the Court of Helia, Queen of Summer.

MUSIC—Flutes, strings pizzicati, a muffled drum; cymbals for final *RAIN* procession and battle.

[*In the distance L. 1 the notes of a pipe are heard, as of some one trying its tone; repeatedly these sound, varying, coming nearer. The piper appears in the wood, busy with his instrument, moving slowly and negligently forward, stopping altogether, blowing, adjusting it, and so on. He comes out into the glade, advances across it and up R. on his way through the wood. When almost past the spring, he spies it; runs and kneels beside it and drinks greedily; tries his pipe again, lingering a moment to do so. Two other pipers appear in the far distance up L. running and hurrying through the wood and out of sight farther up R. He races away after them at full speed. As he is almost out of sight a green elf thrusts himself up cautiously from a fern group and looks after him; a second green elf comes running down the bank; others appear from fern and shrub groups in numbers, nodding and conferring in eager pantomime, indicating the pipers; at last all make off at top speed after them, disappearing in the wood. TEA ROSE AND AUREA appear L. 2 with Wild Roses in attendance; near the center of the glade they pause, and proceed with the arraying of AUREA with much gayety. Unseen, a Cardinal Flower comes slowly through the wood R. 1, in evident distress; advances slowly; sees rill and pool; runs forward with a gasp to fall on her knees and drink eagerly.*]

CARDINAL FLOWER—Water! Water!

TEA ROSE—Why, see, Aurea! Is it not a daughter of the lowland dwellers? They who love the boggy dells and banks of deep hid rills? (*Goes towards her a step or two.*)

AUREA—It is, indeed—none other.

TEA ROSE—And see how she doth drink—and drink! And yet again she drinketh! What may this signify, Aurea? Her coming thus, athirst?

AUREA (*shaking her head*)—Alas, dear friend! What—save the thing we all are 'ware of, yet powerless to ward off?

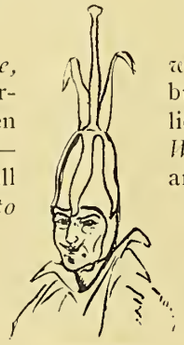
TEA ROSE—Oh, oh! Poor maiden!

CARDINAL FLOWER (*seeing them for the first time, and trying vainly to rise*)—Your ladyships—I crave a pardon! But here came I, so wasted, that my wits hath taken in no presence save the water's—the cool, sweet water's—whereunto I did fall with such a greediness as only full twenty days' abstaining can conceive! (*They help her to rise.*)

AUREA—Full twenty days? Oh, hapless maiden!

TEA ROSE—So long as that, child? Art certain 'tis so long?

CARDINAL FLOWER—Oh, yes, indeed, your ladyship—I'm certain. 'Tis a full score of days and one beside, since all that bog, whereby my clan hath dwelt so many generations none can reckon them, hath yielded its last waters!


Cardinal flower

AUREA—'Tis even worse, then, than we've dared to believe!

CARDINAL FLOWER—How I have wandered, and the woes I've known, and all the travail that mine eyes hath seen, since I fared forth from that unhappy spot, 'twould wring your very hearts to hear!

AUREA—Oh! is't not a pity, dearest Tea Rose?

TEA ROSE—Ay, 'tis a pity! And a piteous shame!

CARDINAL FLOWER (*they help her to the bank, where she rests*)—It's past my understanding altogether; but 'tis well known abroad that in the royal quarrel there lieth the beginning of this wrong. Oh, *where* is the King? *Why* hath he fled away? It's he that's needed to set all aright! (*All nod emphatically as they group around.*)

AUREA—And yet how blamed he was and how reviled, so brief a space ago!

CARDINAL FLOWER (*scornfully*)—Only by know-nothings and by silly wights, who'd have a kingdom hang upon a day!

TEA ROSE—And how the Queen was welcomed

when she came! How her sweet radiance did cheer and hearten, where his sternness chilled.

CARDINAL FLOWER—And *so* the quarrel between them? Was *that* th' occasion?

AUREA—It was, and it was not. Say, rather, 'twas matrix to the occasion.

CARDINAL FLOWER—The Queen, I've heard, had lingered on her way—perchance forgetting, as her happy mood is, that Time will not wait.

TEA ROSE—Ay, that she did—and came late!

CARDINAL FLOWER—And so, belike, his majesty hath chid her tardiness—and *that* was an occasion.

TEA ROSE—Ay, that he did—and so it was; one point at least of difference whereon offense did hang. But most of all, methinks, that discontent which follows over-doing—that turbid state that waits on all extremes—did egg on every circumstance. Filled with its swelling tumult, thoughtless mobs did hail the Queen as saviour!—liberator!—the while they poured into her ears base treason tales of how his majesty unfairly hath entreated; that he hath tyrannized, oppressed, misruled—hath been in other word, extreme.

AUREA—Yet how could he be other than he was, when she her tasks neglected? And naught of counsel would she heed, when these tales rang, from my Purpurius—or from any sober-minded!

TEA ROSE—That's true, indeed; but he's too near a kinsman of the King, is thy Purpurius, Aurea. And how the kingdom up and down and through did clamor and rejoice, and set her up and hail her! Not one dissented, by my faith! Not one!

AUREA—And Mortals, too!

TEA ROSE—Yea, many Mortals, too! Loudest of all their voices in acclamation of "The Queen! The Queen!" As loudest their complaints against the King!

CARDINAL FLOWER (*nodding*)—Well, I can see, of course, how reasonable a quarrel should easy grow, from reasons such as these. But why the King should abdicate——

TEA ROSE (*emphatically*)—He has not!

CARDINAL FLOWER—Or run away——

AUREA (*positively*)—He has not!

CARDINAL FLOWER—Well, what *is* it that he's done? He's not been kinging very recently!

TEA ROSE (*hanging her head*)—Dost thou not know, indeed?—he's—*banished!*

Campanula



CARDINAL FLOWER—Banished! Why!—Who could—who'd *dare*—banish the King?

AUREA—Who—but the Queen?

CARDINAL FLOWER—But why should he take banishment? Is he not King?

TEA ROSE—To the second, yes! But to the first, only his sovereign majesty himself can answer make. 'Tis known to all that she hath believed, and believes, these acclamations were a very call she could not choose but follow. Perchance she thus convinced him.

AUREA—Oh, fie! no, Tea Rose. The King hath better wit than that—finer discrimination! Her heart was turned from him, we all do believe, by all these slanderous sayings; and 'tis my thought she reckoned fair, a deed her one-time fair mindedness had reckoned foul—and brought herself to trick him!



Iris head

CARDINAL FLOWER (*shocked*)—Oh!

TEA ROSE—Mind you!—that's not to say that she loves trickery, nor the task that she believed circumstance was bent upon her serving. But, *if* he were a bad King, and *if* his overthrow were veritably her duty, what other means than strategy hath she whereby to compass his undoing?

CARDINAL FLOWER—And so a spell's upon him?

TEA ROSE—That's what 'tis said—that mighty though he be, he and his legions are duressed in some sad fashion through witchery by her Sunbeams, who scatter all his troops and circumvent their unity.

CARDINAL FLOWER—But surely she must know, by now, how she's mistaken! (*All shake their heads sadly.*) Then will *I* tell her out of mine own lot; she must believe that!



Iris

TEA ROSE—'Twould do no good, child. Indeed, she has been told; tales of distress have reached her, murmurings and sighings and the discontent that's rife through all the land; but all her heart is fixed in the belief that what she's done is right—and she is obdurate to abide by it.

AUREA—Indeed, she is! Why, on this very morn she hath sent forth a bevy—the fairest Sunbeams of the Court, wherein are many who were to attend on me here at my bridal—to seek of Mortals favor, alliance, encouragement, endorsement of her reign, approval of her course.

TEA ROSE—Mortal acclaim hath turned her very soul!

AUREA—Yet what of them? What can they do? What can be done, forsooth, by any, save the King. (*A flourish in the distance R. 1. All look into the woods whence this comes, and AUREA clasps her hands delightedly.*) 'Tis he, 'tis he! Purpurius, my prince! Oh—Tea Rose, he has come! (*PURPURIUS, with his retinue of Shadows, comes rapidly through the wood into the glade, running to catch AUREA in his arms.*)

PURPURIUS—My dearest love! My sweet one! At last I'm come to claim thee! For on this day of days the King, my noble cousin Rain, hath sworn thou shouldst be mine. Art glad, rare, fair Aurea? (*TEA ROSE, CARDINAL FLOWER and attendant Wild Roses go away through woods up R.*)

AUREA—Ay, that I am, my lord—for in my heart I feared! Oh—I was afraid, Purpurius!

PURPURIUS—What didst thou fear, my dear one?

AUREA—Oh, that the Queen!—that you!—that *something!*—Oh, Purpurius, that somehow it might not be!

PURPURIUS (*laughing*)—That a poor, misguided lady like to Queen Helia would fright me off? Thou never didst, Aurea! Oh, fie!—thou foolish sweet one!

AUREA—But she likes thee not, Purpurius—for thou'rt kinsman to the King; and all that's of him she suspects, and scarcely holds in toleration.

Campanula head



PURPURIUS—Alas, that's true, sweet wife; and thou hadst ground, perchance, for some misgiving. But here are we (*draws his cloak about her*), here will I ever hide thee——

AUREA—Here will I ever bide me——

PURPURIUS—And naught shall sever! (*They kiss; roll of a drum breaks in from L. 1; movement of elves in the distant wood towards R. 2, as if hurrying to an assemblage, resumes; DUNDUM rushes into*



Daisy

sight, L. 1, beating and buzzing his summons for haste; he crosses the glade and disappears R. 2; stragglers follow and continue to run into view and off out of sight after him.)

PURPURIUS (leading AUREA to the bank R., where they sit)—But see! 'Tis close upon the hour which holds the mystic rite that marks the zenith of this high day's festival. Hark! Hear pipes and drums! Hear minstrel voices singing! We'll wait them here—the Queen and the Court—and here join in the revels.

(*Pipes are playing gaily as PURPURIUS speaks, drums sounding, minstrels trilling, all drawing nearer; a scattered band of elfin outrunners appears in the farthest distance, up C.; they advance helter skelter in an abandon of joy; elves run in and join them, continually popping up from everywhere, all in wildest delight and excitement; as each group reaches the glade the individuals scamper around it, whirling and skipping, and then across to R. 1, where they disappear. The pipers come in sight, blowing lustily; a ring of elves dance around them as they advance; a group of Jack-in-the-pulpits then appears; DUNDUM, marching alone, beating his drum (a pane of glass or small sash hung about his neck); Ferns, Flowers, Minstrels, Wild Roses; TEA ROSE, marching alone, turning to bow to the Queen, advancing, etc.; the litter, in which rides HELIA, the Queen, attended by Sunbeams, which dance about it on all sides; PURPURIUS, AUREA and his Shadow attendants salute her. As the Jack-in-the-pulpits reach the edge of the glade, DUNDUM swings out of the procession, crowds through and rushes to a position down L., where he turns to face the assemblage, beating his drum and demanding attention; gradually silence, all grouping around as they reach the glade.*)

DUNDUM (facing the assemblage, down L.)—Here shall we tarry, friends, here in this spot, that is in very truth the secret heart of our fair Garden of the Summertime. Here is the ancient dial-stone, seamed with the cloven line, whereby the orb of day doth fix for us that instant in the twelvemonth on which the year's a-balance to such nicety that for its breathless span no sound nor stir may ruffle the still air. And in that hush we'll hear what's best of all the year! Assemble all: the moment draweth nigh. And lo! her majesty, the Queen! (*Chorus of acclamation; the Queen's litter is borne around the glade, then up C.; some of the Sunbeams run teasingly at the Shadows attendant on PURPURIUS, pursuing them until they join in the dance.*)

DANCE OF HIDE AND SEEK

(*At the close of the dance the Queen steps from her litter and advances.*)

TEA ROSE—Is't not a fitting and a goodly spot, my lady? How soft the sward and smooth; and how this bough, low bending, doth offer both a throne and couch, an' thou art pleased to rest.



Tiger lily

DUNDUM—And yonder slope, clothed in its mantle of the lowly thyme, how doth its incense furnish all the air!

HELIA—Well spoken, Dundum; and well said, fair maid of highest honor. Methinks nowhere could livelier be than here, in very truth—which surely is most fitting. (*She moves toward the basin, sees PURPURIUS and AUREA, recoils slightly, looks sadly at AUREA.*) How now, fair lady Aurea? Still thou art set upon this marriage?

AUREA (bowing, but drawing close to PURPURIUS)—I am, indeed, your majesty.

HELIA (sighing and with a head shake)—Ah, well, 'tis not for me, nor yet for any other, to withhold thee. Yet I could wish it different.

PURPURIUS (sternly)—Your majesty!

AUREA (passionately)—Your majesty! I shall challenge such a wish!—and pray you instantly unsay the words that frame such unfair thought!

TEA ROSE (running to AUREA in alarm)—Soft, soft, my darling Aurea! Hast thou indeed forgot, it is the Queen to whom thou'rt speaking?

AUREA (with determination)—Nay, that I have not! But Queen or no Queen——

HELIA—Let be, Tea Rose; I was indeed mistaken. She loves the Prince as ever a true woman must love the man she mates with—and my speech did merit full her detestation. Mine was the fault, in that I framed the thought. Forgive me, Aurea?

AUREA—Oh! Your sweet majesty! (*Runs and kisses her hand; HELIA draws her into embrace and kisses her forehead; to PURPURIUS, who follows bowing low, she gives her, and as he receives her, gives him her hand to kiss.*)

HELIA—'Tis well. (*Looks after them smiling; turns to DUNDUM.*) And now my lord, how is't about the time?

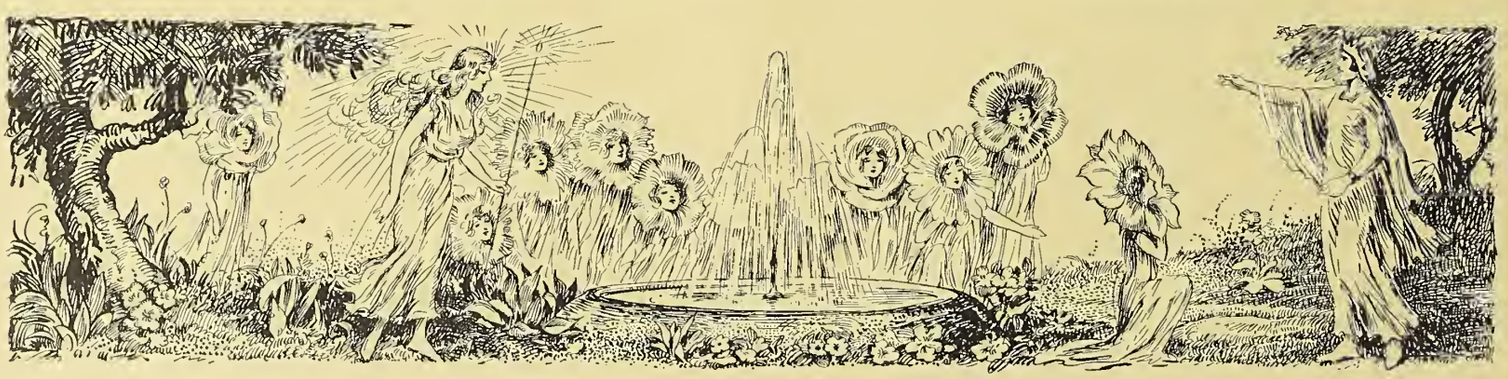
DUNDUM—The hour draws on apace, your majesty; and yet it moveth not one atom swifter than other hours of other days of summer.

HELIA (moving toward the dial stone)—That's never to be doubted in the least, good minister, an' I'm a judge of truth.

(*There is a stir of expectancy in the entire assemblage; TEA ROSE takes her position ceremoniously opposite HELIA, who is beside the stone, R. C.; DUNDUM ascends the bank and looks down upon it impressively, ready for the signal; beats a roll.*)

DUNDUM—E'en now, Time trembleth at the brink! Hearken ye! Give ear unto our sovereign's charge, and let it heeded be!

(*Continued on page* 56)



The A. B. C. of July Watering

BUYING AND REPAIRING THE GARDEN HOSE—WHEN AND HOW TO WATER GRASS AND FLOWERS

BY L. J. DOOGUE

COMPARATIVELY few people realize just how important a hose is in the matter of keeping a place looking well, but it is a fact that were it not for its good offices there would be a very small percentage of velvety green swards during the frequent hot periods when the weather man is shy with moisture. Notwithstanding the fact that flowers and grass are so often dependent on it for life, there is no garden implement which is treated with less consideration and is so roughly used and from which so much is expected as the garden hose. Where garden hose is used a hose-reel will be found of the greatest convenience and will pay for its cost in one season by the saving in wear. Good garden hose costs eighteen or twenty cents a foot, even in fifty-foot lengths, but the wise gardener never buys cheap hose. Hose at twelve or fifteen cents a foot that will last two seasons is much more expensive than at twenty which will last for four, and the difference in wear is often much greater than that.

The tag of the manufacturer is the best thing to go by in buying hose. The number of ply is a delusion calculated to catch the unsophisticated. Nine-ply of an unknown manufacturer is not a tenth the value of four-ply with a reputable firm standing sponsor for it.

Hose made on honor cannot be retailed for less than fifteen cents per foot, and from that up to twenty-five—a seemingly high price, but really reasonable for services rendered. Another point to be remembered. When a really good hose begins to show signs of wear after years of service, its usefulness can be maintained for many more years by proper repairing. For this brass sleeves are recommended, though there are many other things on the market. The kind with reversed prongs is quickly applied and holds fast.

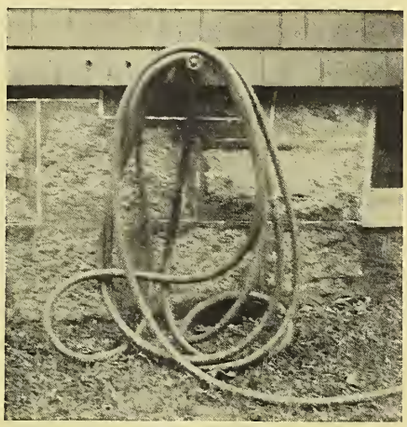


For spraying there is nothing better than the attachable nozzle

To make repairs when a leak shows, sever the pipe, cut out the damaged area, and slip the hose ends into the sleeve and press together. It takes but a moment, and the number of times a hose can be repaired is only limited to the lasting ability of the rubber.

A cheap hose resembles the far-famed one-horse chaise in that its days of usefulness are ended on the appearance of the first leak. After this leaks appear so fast that it might be used as a sprinkler with its many perforations, rather than a hose with a singleness of purpose.

A good hose will be a good hose very much longer by careful treatment than by careless handling. Another very necessary "don't" is to warn against dragging the hose over gravelly walks. This is one of the potent causes of hose destruction.



How *not* to put the hose away after using

Have you ever noticed a gardener watering his flower bed with a hose? He never uses the very common brass sprinkler in such common use; he produces the same variety of streams without increasing a heavy pressure simply by using his thumb. The change from a very light spray for nearby flowers to a heavy long stream to reach plants far back are each instantly produced by a slight shift of the position of the thumb. The use

(*Continued on page* 56)



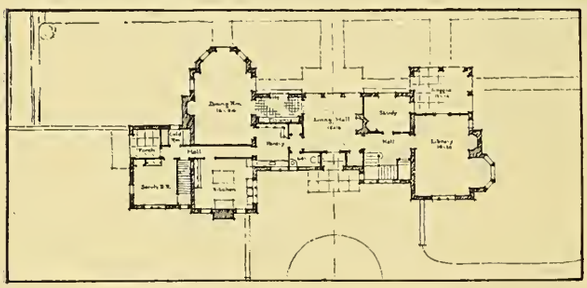
By the use of the thumb the stream may be regulated for flowers at varying distances or of tender growth



In the same way, the stream may be turned into a spray. This method ensures an even and thorough sprinkling

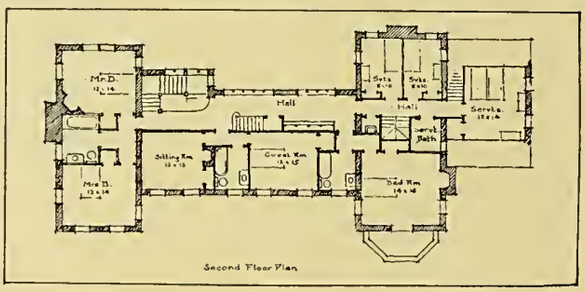


Inclusion and breadth are at once lent by the balanced wings and the sweep of the drive. The brick facing on windows and gable adds a note of color



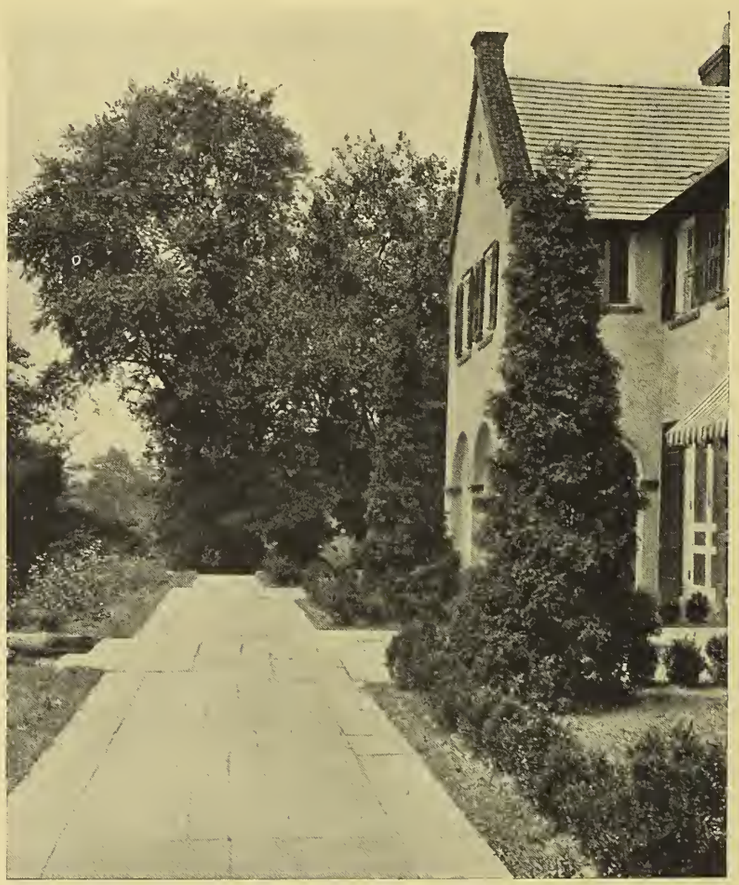
PLANS OF A HOUSE AT CHESTNUT HILL, PA.

Edmund B. Gilchrist architect





Connecting the living hall with the dining-room runs a tiled passageway. Rounded arches enhance its simplicity



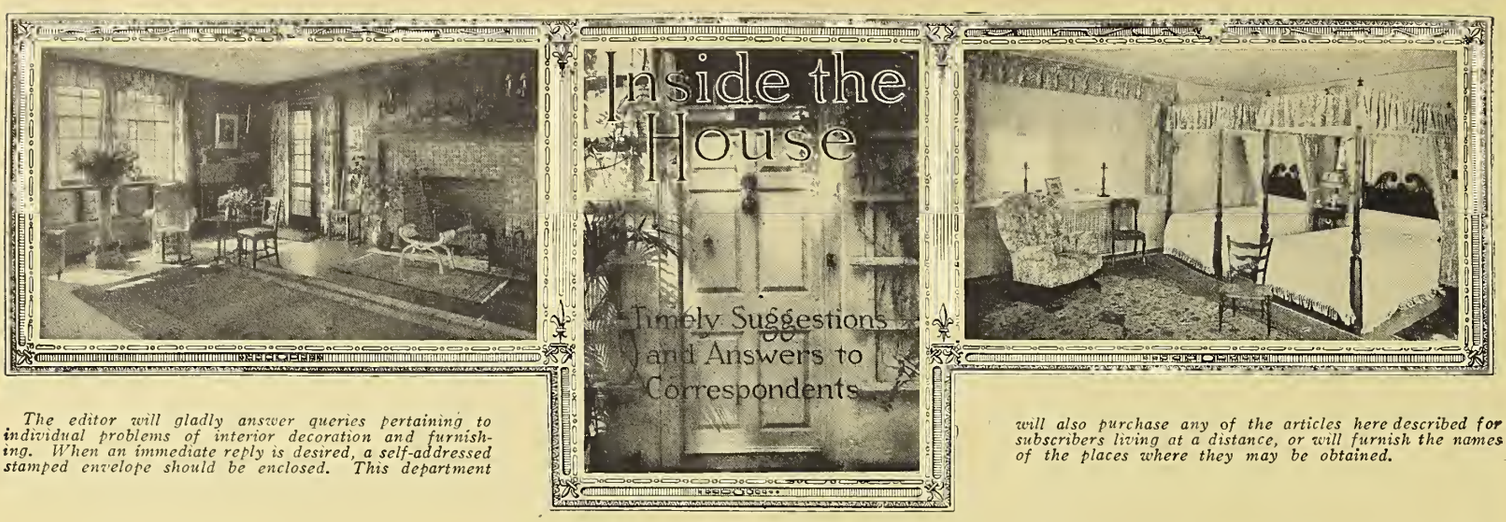
The terrace, set forward to enclose small formal beds, marks a nice gradation from house to garden



The service department is screened from the entrance by a low, graduated wall, which also sets apart the service garden. Yet this arrangement does not detract from the unity and solidity of the whole



The same wall that screens the service quarters ties the stables and garage to the house itself, thereby permitting both privacy and ease of access and a fitting termination to that side of the close



The editor will gladly answer queries pertaining to individual problems of interior decoration and furnishing. When an immediate reply is desired, a self-addressed stamped envelope should be enclosed. This department will also purchase any of the articles here described for subscribers living at a distance, or will furnish the names of the places where they may be obtained.

Modern Gas Appliances

DURING the warm weather of the midsummer months the use of the ordinary coal stove is next to impossible. The improved types of gas stoves will be found an efficient substitute, and, moreover, recent developments and improvements in the use of gas for various household purposes have done so much toward saving labor and providing facilities for doing certain kinds of work in the easiest and most cleanly manner, that a house fitted with these different appliances is practically a model establishment so far as conveniences go. The gas stove has been accepted as a matter of course, and the gas fixture has been considered a back number for so long a time that it comes as rather a surprise to find how many new and attractive features there are in both, and to realize that in the development of modern conveniences gas has played a most important part.

There has probably been no more important innovation in the way of lighting than a recently devised scheme by which the light in the central fixture of a room can be turned on by a push button in the wall, similar to that used for an electric light. This is done, not with a pilot light, but by means of a small battery just strong enough to produce a spark, which is concealed in the wall and wired to the gas fixture. The installation of this push button system is quite a simple matter, and the wires can be connected with any fixture at little trouble or expense.

The gas lights themselves are adaptable to all forms of fixtures now in use, and with the lovely shades and globes that are in vogue they furnish a soft and satisfactory form of illumination as different from the old-fashioned gas jet as can well be imagined. For the central light or dome there is a new arrangement by which the entire under side of the dome is covered with translucent glass, that diffuses the light and eliminates the glare, producing much the same effect as the indirect system of lighting. This is most desirable for a dining room, as a soft, steady light is thrown over the whole table without shining disagreeably in any one person's eyes.

For the general illumination of a room in which no central light is required for reading or working there is nothing more satisfactory or better looking than the side bracket, and with the various kinds of gas mantels now in use the bracket light is quite as practical as any other sort, and can of course be designed to correspond with the general decorations of the room. The pilot light is being quite generally used on lamps for library tables and other lights that are in constant service, and proves a decided convenience in doing away with the use of matches, while even the up-to-date models in gas stoves are furnished with a pilot light, eliminating the match still further from the scheme of household work.



One of the new gas appliances is a plate warmer built into the cupboard in the butler's pantry

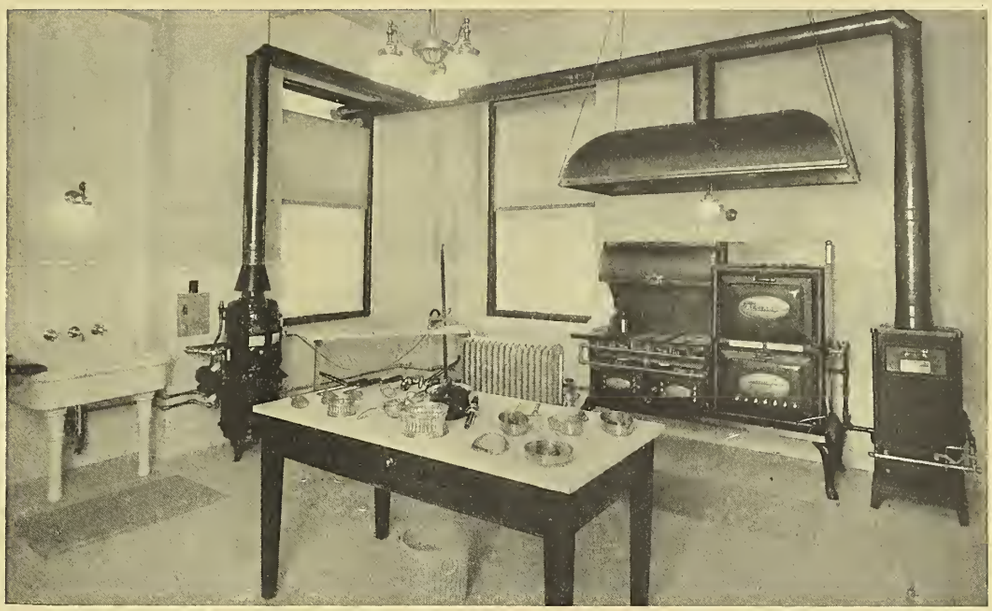
Quite the newest addition to the list of gas appliances for lightening work in the culinary department is a plate warmer built into the cupboard in the butler's pantry. It is simply one compartment of the cupboard made in any desired size and lined with asbestos, over which is a layer of planished steel, with shelves of planished steel. Beneath the lowest shelf is a gas pipe with several small burners that provide just enough heat to keep the shelves at the right temperature for warming plates. The doors of this compartment are on spring hinges, so that they close automatically, and in this way the heat is retained in the closet and none of it is wasted. Situated as the butler's pantry usually is, between kitchen and dining room, this warming closet arrangement does away with the necessity of having to carry all of the plates and dishes into the kitchen to be warmed before being taken to the table, for they can be gathered up in passing through the butler's pantry.

The water-heater, while by no means a novelty, is being constantly improved upon, and there is nothing, with the possible exception of the gas stove, that has contributed more to household comfort and convenience. Whether in the summer home or the all-year-round house that has no central heating plant, the gas water heater makes the household perfectly independent in regard to the number of baths desired, and an unlimited supply of hot water is always at hand. The point of perfection has undoubtedly been reached in the gas heater supplied with a pilot light and so arranged that whenever a hot water tap is turned on in any part of the house the gas lights automatically and stays lighted as long as the water is left running.

Incidentally, this idea is used still further in an attachment for the stationary washstand in the form of a spray at the end of a nickel pipe that curves high over the basin and can be turned to one side, quite out of the way when not in use. By turning the pipe so that the spray comes over the basin both hot and cold water

begin to run from it and at the same time both taps are shut off automatically.

The question of the disposal of garbage is apt to be a serious one, particularly in country houses, and to meet this difficulty a gas incinerator has been devised that takes up but little space in the kitchen and will quickly dispose of any amount of garbage and waste matter. The incinerators are made in all sizes to hold quantities from a half bushel up, and if desired can be built into the wall of the kitchen, leaving only the front visible. For a strictly up-to-date kitchen with its white woodwork and tiling the incinerator is done in white enamel, making it thoroughly in keeping with its sanitary surroundings.



Some of the new conveniences here illustrated are the gas water-heater, gas range with pilot lights, gas-heated flatiron and, on the right, a garbage incinerator

Japanese Gardens

DECIDEDLY the newest thing in the way of a window or table garden comes from Japan, and is not only satisfactory to arrange, but quite inexpensive if one chooses to make it so. While neither so artistic nor so elaborate as the regulation Japanese table gardens, with their real dwarf trees that grow in little mossy banks, these newer gardens are just as pretty, and besides, one has the pleasure of watching them actually grow.

They are made of roots called by the Japanese "wasabi," but in reality the root of the homely but pungent horseradish, that will put out tender green shoots when placed in water. A low, flat bowl should be used, or a plate that is deep enough to hold water, and the roots, cut into various sizes and shapes, are placed in the water, which should be about one-third of an inch deep. The long pieces of the root should be split lengthwise and placed with the cut side down, or they can be made to stand on end, with a little Japanese house on the top and pieces cut out of one side to simulate steps. The knobby ends can be cut off and used as separate pieces, and these parts, incidentally, are apt to send up prettier shoots than any of the others.

For prices ranging from five to fifteen or twenty cents each a most fascinating lot of Japanese figures and toys can be had, and with a bit of ingenuity an interesting little Japanese scene can be arranged. There are tiny figures of men and women under their parasols, coolies with broad hats and bundles of straw, storks made of the most delicate porcelain, monkeys, turtles, quaint little curved bridges without which no Japanese landscape is complete, queer little crooked pine trees that are artificial but look wonderfully natural, houses and temples of various sorts, lighthouses and little boats to make the water scene more realistic, and even brilliant little goldfish.

The water in the bowl should be changed two or three times a week, and within ten days the roots begin to sprout, after which they grow quite rapidly. Even with the bare roots the little figures make an attractive miniature scene, but when the green leaves come the garden is fascinating beyond description. Of course the gardens can be made in practically any size, and as expensive or as reasonable as one may choose. For an elaborate garden one of the flat white Japanese porcelain dishes is most effective, and these can be had in various sizes, some of them quite large. On the other hand, a little blue and white dish with a single piece of root and two or three figures will be just as pretty if less elaborate, and the latter can be made at a cost of not more than fifty or sixty cents.



For the dining-room there is the translucent dome which is lighted electrically by a push button. Note also the attractive wall brackets for gas

Window Seat and Clothes Chest

AMONG the new pieces of furniture is a combination window seat and clothes chest that is good looking and thoroughly practical. It is of dull finish mahogany and is 48 inches long, with side pieces just tall enough to keep the cushion in place. Instead of the cover that lifts up as in the ordinary window seat, there are two deep drawers lined with cedar and finished with mahogany knobs, making the chest serviceable for storing furs and winter clothes, as well as for keeping things that may be in every-day use. Fitted with a cretonne cushion, the chest makes a handsome piece of furniture for the bedroom, and is quite worth every inch of space that it occupies.



Garden Suggestions and Queries



CONDUCTED BY F. F. ROCKWELL
Author of *Home Vegetable Gardening* and *Gardening Indoors and Under Glass*

The July Garden

WORK in the garden, which is a joy in May and a pleasure in June, is likely to be drudgery in July. The anticipation of planting always lends more zest to the job than one usually finds with the realization of maturity, which is often more or less disappointing. But partial or total failure of the various crops, or even of some of the flowers, is in many cases due to negligence in careful *watching* for the first sign of trouble, whether it be caused by insects, diseases, drouth, weeds, or general neglect in the way of cultivation, keeping fruits or flowers picked, etc.

Last Call for Planting

Although many gardeners do practically no planting after the first of July, there are still many plants which may be put in, and a number which certainly be put in. For the vacant spaces there may be in your garden, here are some excellent things which, if planted without delay, will be quite certain to mature (if you have an irrigation system they will be very sure to): Golden Bantam sweet corn; Laxtonian or Blue Bantam peas, both dwarf; All Seasons, Deacon or Cos lettuce; Bountiful and Brittle Wax beans, sown at same time, will ripen in succession; White Egg or Amber Globe turnips, according to taste (we still have on hand in the cellar at this date, May 10, a supply of both of these sorts from seed sown last July, which are almost as firm and sweet as if freshly dug!); radishes, in variety; Davis Perfect cucumbers; and early potatoes, if you are willing to take a chance on an early killing frost. Remember, however, that success with any of these from late sowings depands largely upon the possibility of getting a quick, strong germination, and, unless the soil is very moist, or you have irrigation, this will in turn depend largely upon making the seed firm in the soil either with a roller, hoe or the ball of the foot. For firming comparatively large seeds, such as peas and beans, I sometimes use a wheelbarrow, with a moderate weight in it. Transplanting which has been done at this time of the year, such as late cabbage and cauliflower, celery, etc., likewise demands special precaution in making the plants very firm when setting them out. If water has to be used, put it in the bottom of the hole before planting.

In the Flower Garden

In the flower garden, too, there are many things to think of now. What has been said above in regard to watering applies to flowers as well, especially applying water at the base of single plants. Mulching the flower-beds is also a good thing to do. For this purpose the weekly clippings from the lawn-mower are excellent; simply spread them about in a thick enough layer to shade the soil. Old spent manure, rotted leaves, and rakings may also be used to advantage in this way.

A number of plants in the flower garden will require staking, and this should be attended to at once if it has not already been done. A pound of green raffia, which may be purchased at little expense at your florists, will be the best thing to tie them up with—soft, strong and inconspicuous. Many plants do better and look better if supported by three or four stakes placed about them, slanted outward from the base, and fastened together with stout string, than if tied.

Taking Up Old Bulbs

After the last of the Darwin, Breeder, and late flowering tulips get through flowering, and the leaves begin to turn yellow, which indicates that the bulbs are beginning to ripen, take them up and spread them out in a light, airy place protected from rain, to "dry off" completely. If they are still green and growing when you need the beds for something else, life them and heel them in in a narrow trench somewhere out of the way, to mature further before drying off. If they have been planted carefully in properly spaced rows, they may be left in the ground and other plants set out between them; but, as a rule, taking the bulbs up and replanting them in the fall is no more trouble and gives much better opportunity for thoroughly working up and enriching the beds.

During this season, as the various flowers, shrubs and summer bulbs come into bloom, you should make a record of the things which you see in your neighbors' gardens or at the nurserymen's or florist's which are especially fine. Some of the things which I would especially suggest your looking up new varieties of are geraniums, cannas, gladioli, tuberous-rooted begonias, cosmos, celosia, snapdragons, stocks and asters. Of the shrubs and hardy perennials which you may come across that you think you would like to add to your collection, many can be bought now in potted plants, growing, ready to set into the ground and give immediate results. This is a comparatively new method of handling this class of plants which the leading nurserymen are developing.

In the Fruit Garden

Both fruit trees and small fruits should be watched carefully at this season for injury from insects and the regular summer-spraying carried on conscientiously. Combined bordeaux and arsenate of lead takes care of most things. On partly developed crops, such as currants or cabbage that is beginning to head, use helebore, which may be easily washed off. On dwarf fruit trees see that the fruit is thinned out, if too many have set, and where they touch. Go over the grape vines and rub off all buds which may have started since the spring pruning. As soon as raspberries and blackberries are through fruiting, go over the patch and cut clear to the ground the old canes, and all of the new ones except those which are desired for next year's crop—four to six canes. These should be shortened back at four to six feet, according to the vigor of the variety. Any canes which appear diseased should be immediately cut and burned.

In applying sprays, be sure first that the solution is of the right strength for the purpose: second, that it is kept continuously agitated so that there is no sediment; third, that every portion of foliage, bark or fruit is covered.

THE GARDENER'S CALENDAR

Wherein is laid out his daily work for the year, together with sundry facts useful or interesting.

Seventh month
Morning star—Saturn

July, 1914

Thirty-one days
Evening stars—Jupiter, Venus, Mars

Sunday		5. ☽ Look everything over for bugs, beetles and such. Make a note of anything unfamiliar. Young San José scale are crawling now on infested trees or shrubs.	12. ☺ The vegetables sown now will be harvested in October. Every planting day should see something put in, even if the year is half over.	19. ☾ Water is the great need of midsummer. Let nothing interfere with the semi-weekly tillage, else vegetables will be tough and woody before you know it. Always water *deep*, however.	26. ☹ Sow clover on land that needs building up and turn it under in the fall. A cover crop of clover in apple and pear orchards is recommended for winter.
Monday		6. ☽ Spray as may be necessary, using arsenate of lead for eating insects. For scale use whale-oil soapsuds, 1 lb. soap to 4 gals. of water.	13. ☺ Rework the garden where early crops have been harvested, and make ready for their successors. Cut all flower heads the instant they fade if you would have more.	20. ☾ Keep all weak shoots cut from tomatoes. Give young celery plants plenty of mature water. Cut roses and all flowers daily.	27. ☹ Watch the young seedlings and thin them out as fast as they arrive at the need of this being done. Vegetables to be good later must be well tended during this trying weather.
Tuesday		7. ☺ Full moon 9h. 0m. A. M. Till to-day. Spray roses with potassium sulphide and dress beds with bonemeal. Spray grapes with Bordeaux and arsenate together. Thin last vegetables.	14. ☺ Till to-day. Spray roses as usual. Tie everything up as fast as growth demands it. Use a little bonemeal around perennials; sift nitrate of soda around the last sowing of young vegetables, now well up.	21. ☾ Till to-day. Spray roses and grape vines as before. Watch for smut on young corn and cut away any parts that are affected, burning them at once.	28. ☹ Till to-day. Spray roses and anything else that needs it. Destroy by burning any sick or dead plants or branches. Do not let weeds go to seed; burn those that have done so.
Wednesday	1. ☽ Battle of San Juan Hill, Cuba, 1898. Planting day; sow beans, corn, early peas, cucumbers, endive, kale, lettuce, white turnip, radish.	8. ☺ Thin fruits on trees. Plums should hang from 2 to 3 inches apart, peaches and pears 4 to 5, apples 6. There will be quite as much fruit in bulk and much better in quality for such thinning.	15. ☾ Last quar. 2h. 32m. A. M. St. Swithin's Day. Rain for forty days if it rains to-day. Pinch off lima bean tops when they reach the top of their supports to strengthen the beans.	22. ☹ New moon 9h. 38 m. P. M. Canning time is at hand. Do a little a day and avoid over-weariness, also waste of the garden products.	29. ☽ First quar. 6h. 51m. P. M. Gather sweet herbs when they are in bloom. Lavender should be cut and cured now.
Thursday	2. ☽ Sun farthest from the earth. The middle day of the year. Cut back H. P. roses when they finish flowering, give bonemeal and cultivate; may bloom again.	9. ☺ Dig out dock and plantain from the lawn before they seed. They prostrate themselves, and only hand work will fetch them; the mower runs clear of their heads.	16. ☾ A planting day. Sow seeds of perennials and biennials for next year. Sow beans, beets, corn, corn salad, cress, lettuce, early peas, radish, spinach, white turnip, rutabaga turnip and winter radish.	23. ☹ Sun enters Leo. If you have even a small patch of garden unused now, sow it in buckwheat for winter bird food.	30. ☽ All vegetables above the daily supply from the garden may be successfully canned or dried; and these are far superior to canning factory products or to the dried vegetables sold.
Friday	3. ☽ Till to-day. Do this in early morning that the sun may bake roots of turned up weeds, killing them. Keep bird baths full, and fresh water for all animals.	10. ☺ Till to-day. Moisture is going off into the air constantly at an unbelievable rate through every leaf and blade. Retain as much as possible by renewing the dust mulch.	17. ☾ A planting day. Till to-day and sow anything omitted yesterday. Set out late cabbage, cauliflower, broccoli, leeks. Set celery plants.	24. ☹ Till to-day. Prepare the earth where vegetables have been harvested for new crops.	31. ☽ Till to-day. Cut all flowers freely, allowing nothing to go to seed unless you wish particularly to save seed of it. Once seed is set there will be small chance of more bloom, even if you cut back.
Saturday	4. ☽ First Independence Day 138 years ago. Read the Declaration of Independence, sing the "Star Spangled Banner" and look up the events of 1776.	11. ☺ Pinch out the tips of dahlias, cosmos and chysanthemums to make them grow busy. Rub off all new buds on grapes. Pinch back new blackberry canes, also raspberries and their relatives.	18. ☾ Pinch out the ends of melon vines and give plants manure water by sinking tin cans punctured on one side into earth beside them. Fill these with the decoction twice a week.	25. ☹ Planting day. Sow carrots, corn, early peas, beans, lettuce, radishes, spinach.	This calendar is for the latitude of the Middle States, but it is available for the whole country if it be noted that for every one hundred miles north or south there is a difference of from five to seven days later or earlier.

"If the moon shows like a silver shield, Be not afraid to reap your field;
But if she rises haloed round, Soon we'll tread on deluged ground."

"And 't is my faith that every flower, Enjoys the air it breathes."—*Wordsworth*
A generally hot and dry month, with high winds toward the end.

EDITORIAL

WHO TAKES HOUSE AND GARDEN

THE substance of a letter that came in to the Manager of the Circulation Department of a magazine not long ago was as follows: "Please renew my subscription to your paper for three months. Although your offer was a limited one, I want to continue the magazine for that period, because it is for a very old lady who is not expected to live much longer." Evidently the old lady proved more tenacious of life than the giver of the magazine speculated, for the trial subscription was renewed several times!

There is a curious mixture of humor and pathos in that letter. The economical attitude of a careful spender is combined with the kindliness of the man who is solicitous of the pleasures of others—a quaint juxtaposition.

But for the magazine maker there is a most cheerful thought contained in this episode. How strong the hold of that periodical must be upon the interest of individuals when it is desired as a last pleasure in life! Perhaps were we told that our span of life would last for but three months more, and that we might choose our final pleasures, we would all make different selections. But at any rate the objects of our choosing would be those of our strongest delectation, those that stand nearest to our hearts. Many of us would not choose magazines among the few dear interests of those days when the shadow of Eternity had overcast most temporal joys.



And what is the permanence of interest for most of us in this magazine? There are some who have written us friendly letters in which they acknowledged gratefully HOUSE AND GARDEN'S share in the building of their house. The work was most satisfactory, so there was no further need for the magazine, they said. Others have written enthusiastically of their successful garden. "We owe it to you, HOUSE AND GARDEN; may you help others as you have us." Are they right, these people, who find a definite, practical purpose in the magazine, but grant it only a temporary function? If they are, we have failed in our mission.

This is the one place in the magazine where the publisher and the subscriber may approach one another. Let us violate the usual conventions for once. As old friends before the hearth, gazing solemnly into the pulsing glow of embers, speak visions and hopes in life, let us talk about this serious thing, our mission.

At an exhibition of forest products the other day we saw a white pine siding from the summer house on the grounds of the old Royall House near Medford, Mass. It was built in 1732, but to-day there was as great beauty in its simple lines of classic carving as when it was fresh from the workman's tools.

And this relic called to our mind how few old homesteads there are to-day. We do not mean the centuries old houses, but those occupied by several generations. We can build houses as enduring as the Colonials—indeed, our knowledge of the use of lasting materials has greatly advanced. It is not the skill or the art we need so much, but the permanence of interest in a home. A house is soon built, but a home long in the making. The tendency is to put up a structure to-day that will suit our immediate needs, with the sub-conscious thought that to-morrow we will improve on it elsewhere. But if we stressed the accent on the word home, we would plan for generations. We would have in mind a place where the family grew, not a temporary speculation which, when our fickle taste changed, could be quickly disposed of for its surface attractions—and another venture made.

Beside the end in view, home-making is a growing delight. It is a vocation that lasts. As we go about the continuous process of adding to the charm of each room, our sense of beauty grows and we are forever improving. We are unconsciously educating ourselves, our power of appreciating fine things develops, and we really get a greater pleasure from what we have.



There is an expression commonly heard: "Why should I go to the trouble of doing things over? Very few people come here, and those who do are too good friends to notice how things look." That is an attitude that this magazine seeks to correct. It is most worth while to you yourself to develop your home; it is much more than a question of looks and externals—it is necessary for your artistic education and satisfaction.

It is the same with the garden and grounds—when the ideal of last year's careful scheming is reached, you will have found your standard raised. There will be another ideal to be realized, still greater perfection to be obtained. No garden is ever finished; not only because time and chance alter it, but because in itself it constantly teaches betterment.

And the magazine criterions of these subjects, they too are improving, because they are always learning. Look back five years, even three, and realize how true this is. They represent just such an evolution as they hope to continue in the homes of those who read their pages.

And now we make one prophecy. There will come a time soon when people will cease to be satisfied by speed, and blasé, and excitement. The transient delights of feast and dress and show will have palled. In their place will come those pleasures that are permanent because they are never quite finished, because they are only a variable perfection which grows in progress. That will be the day of gardens and of homes, a day when the full realization of their place in life is recognized.



So, then, the publishers of HOUSE AND GARDEN and its readers have a kindred interest. It is an interest that cannot be set to a single period in one's life, but to all one's life. Perhaps the last days when activity is weakened would find no need for the magazine, but surely in the days of vigor, when the joy of things to be done is with us and the pleasure of doing them is strong upon us, there is use for it. And in that lies its hope and its purpose. If it can point the way to the lasting satisfaction of the process of home-making, it will have done much. If it can plan and inspire and guide in the pleasant activities which tend to accomplish real homes, it will have done more. It has a broad field in spreading to view the manifold delights of country life, the charm of garden, field and hedgerow. And as their story is always new and never finished, there is reason to believe that the telling should be of perpetual interest.

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Now or Never for this Opportunity to get the Choicest Bulbs for Next Spring's Blooming at Importer's Prices

Daffodils • Tulips • Hyacinths • Crocus • Iris

WHILE the memory of the beauty of the bulbs that blossomed so lavishly during the past spring is still fresh, remember that the choicest of them all were ordered last July from the Holland growers where nearly the entire world secures their supply of bulbs, and were planted last autumn. If you value the superb qualities of selected bulbs you must put in your *order now*. This will enable us to guarantee you the prime specimens, delivering them to you in ample time for fall planting and giving you the benefit of our special prices for direct importation.

If you let this opportunity go unheeded you may not be able to get the best, but will be obliged to accept from your dealer those stock bulbs after the needs of the foresighted buyers have been supplied.

Write for our catalog but don't wait for it before ordering your bulbs. Make your selections from the following special list. *Order today*. We guarantee safe delivery. You need not pay until you receive the bulbs unless you wish to do so, but new customers should give reference. No order too small for our most careful attention; none too large for our capacity.

Deduct 5% from following prices if cash accompanies order.

	Per Doz.	Per 100	Per 500
Daffodils			
Narcissus Poeticus (Poet's Daffodil)	$0.15	$0.70	$3.00
Narcissus Von Sion (Double Daffodil)	.30	1.90	8.75
Narcissus Emperor, unequaled	.35	2.25	10.00
Narcissus Golden Spur, most popular	.30	1.75	8.00
Narcissus Campernelle (Single yellow Jonquils), sweet scented	.15	.75	3.00
Narcissus Campernelle (Double Jonquils)	.50	2.00	9.00
Narcissus Empress, rare beauty	.35	2.25	10.00
Narcissus Silver Trumpet	.40	2.25	9.00
Hyacinths			
Choice Single Mixed	.45	3.25	13.75
Extra Select Mixed	.50	3.50	16.00
Select Single Pure White	.50	3.50	16.50
Select Single Blue	.50	3.50	16.50
Select Single Red	.50	3.50	16.50
Charles Dickens, dark blue	1.50	9.50	
King of Blues, splendid blue	1.25	9.00	
L. Innocence, blush white	1.25	9.00	
King of Holland, orange yellow	1.50	10.00	
William I, best red	1.25	9.00	
Tulips			
Choice Mixed Single		.75	3.25
Extra Select Mixed Single		1.00	4.00
Choice Mixed Double		1.15	4.75
Choice Mixed Darwins	.25	1.45	6.25
Choice Mixed Parrott	.20	1.20	4.75
Choice Mixed Cottage Garden	.25	1.50	7.00
Duchess de Pharma, red and orange fine,	.20	1.15	5.25
Cottage Maid, white edged rose	.20	1.15	4.25
Pink Beauty (new), bright pink	$0.65	$4.75	
King of Yellow	.30	1.65	$6.25
Rubra Maxima, double bright red	.30	1.75	7.00
Murillo, double light pink	.25	1.25	5.00
Gretchen (Darwin), delicate flesh	.30	2.00	8.00
Gesneriana Maculata, brilliant orange	.30	1.75	7.00
Crocus			
Choice Mixed		.50	2.25
Large Yellow Mammoth Size Bulbs		1.00	4.50
King of Blues, dark purple		.90	4.00
King of Whites, fairest white		1.00	4.50
Sir Walter Scott, fine striped		.90	3.90
Zonatus (fall flowering), lavender		1.75	8.00

Iris

There is a peculiar charm about the Iris that appeals irresistibly to the lover of beautiful flowers.

	Per Doz.	Per 100	Per 500
Spectabilis, Mauve blue	$1.00	$5.00	$20.00
Honerabilis, yellow with crimson	1.00	5.00	20.00
William III, pinkish lavender	2.00	12.00	
Atropurpurea, deep purple	1.50	8.00	
Compte de St. Clair, deep violet	1.75	11.00	
Siberica Blue, handsome blue, long stems,	1.25	7.00	30.00
Orientalis Snow Queen, ivory white, fine,	1.75	13.00	
Orientalis Gigantea, white, orange blotch,	2.00	15.00	
Pumila, rich royal purple, sweet scented,	1.25	8.00	
Orris Root (Iris Florentina), creamy white, fragrant	1.50	10.00	
Japanese Iris, many beautiful colors	2.50	15.00	

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Have all food compartments of ONE PIECE of genuine solid porcelain ware AN INCH OR MORE THICK with all edges and corners rounded WITHOUT JOINTS OR CRACKS. More carefully made than most fine china dishes; GUARANTEED AGAINST BREAKING or CRACKING. The sanitary permanence, utility and beauty; the ECONOMY IN ICE CONSUMPTION (due to the FIVE INCH THICK SOLIDLY INSULATED WALLS) recommend them to those seeking the best.

BEAVER REFRIGERATOR MFG. CO. Send for Catalogue **New Brighton, Pa.**

Creating an American Style of Architecture

(*Continued from page* 20)

size so that, whether presided over by mistress or maid, they make for economy of time and work and worry.

Two features have gradually developed in American houses to a degree that makes them typical in almost every section: the front stoop or veranda where people sit and watch what goes on in the street, or the neighbor's yard; and the back door-yard held sacred to garbage and ash cans, clothes lines and rubbish heaps. This builder is by no means alone in his war on the ugly American back yard, but he is absolutely relentless, and scarcely less so in regard to front porches. By the plan of his houses he would foster a more refined and lofty ideal of home life, curbing the idle, vulgar curiosity insensibly nourished by constant sight and sound of neighbors and passersby, knitting each family group into a closer social unit. His front door is but a formal entrance, giving a sense of privilege to one who passes within. With the kitchen entrance at or near the front, so arranged as to be wholly unobtrusive, there is an inducement to develop the once wholly abandoned space at the rear of the house. In these houses an open court or a roofed arcade supplants the front porch, and a walled-in garden with vine-covered arbor, shrubs and beds of flowers gives a sense of seclusion and intimacy.

San Diego, where Mr. Gill has labored longest, presents in interesting sequence the stages of evolution in his work. In Los Angeles and its many suburbs and elsewhere in California one crosses more and more frequently the unmistakable trail of this earnest genius who goes about the business of house-building with the passionate zeal of a reformer. Laborer's cottage, town house, suburban villa, apartment house, church, school, one equally with the other is to him a pulpit for preaching his gospel of simplicity. If he has any preference, it is perhaps for the building of a girls' school, believing that as the girl is bent so the woman is inclined, and that the woman, through the home, is the supreme social influence.

To refuse absolutely to build a frame house, to abandon conventional arrangement, to hold rigidly to an ideal of simplicity in an age when extravagance and artificiality are rampant, to do this even at considerable cost in popularity and material prosperity requires courage and a large faith in one's ideal.

Some New Vegetable Varieties

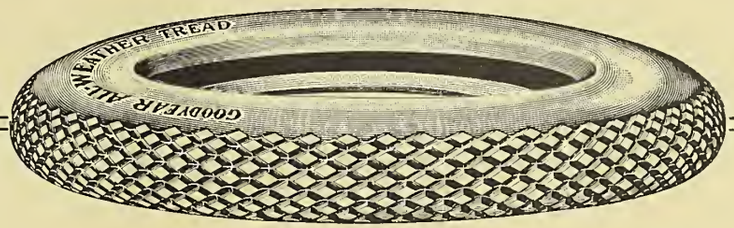
(*Continued from page 23*)

but possessing a totally different flavor and consistency. This has been produced by hybridization and is one of the most successful efforts in that line, growing rapidly and extensively and proving a valuable food product. Then there is the soy bean, brought from China, which when once started grows quickly, yielding three crops a season.

Over in a corner of the garden of to-morrow it is more than likely one will find some edible bamboo, for it is now being grown in this country, coming to us from Japan. There are several varieties of these asparagus-like shoots, some of them growing as rapidly as a foot a day. So fresh and tender are the shoots that they can be snapped off with the hand, and when cooked they form one of the greatest vegetable delicacies of the world. If you cannot wait until you find them in your garden they may be bought canned in almost any Chinese or Japanese store in this country, as they are shipped for the thousands of Chinese and Japanese people who live here, as it is a staple food in the land from which they came. It can be cooked and served in many ways, but cooked in salt water and served on toast with a cream dressing, like asparagus, it is most palatable.

The sweet potato is confronted with a new rival, known as the Dahomey tuber, but it must have a warm climate to prove a success; in Florida, for instance, the yield is huge. Its flavor is a bit more mealy than our sweet potato and peculiarly delicious. The tubers grow to an average length of between six and seven inches. It has a distinct advantage, too, in that whereas most vegetables grown in the tropics must be irrigated during the dry season, it need not be. All that is necessary is to plant it; no irrigation or special care is necessary.

There are many more new vegetables which will be in the garden of to-morrow, but these described have been tested and found very practical. Mr. David Fairchild, Chief Agricultural Explorer, of the Department of Agriculture at Washington, who is keenly alive to every possibility for new foods for the American people says: "We are glad to send seeds and cuttings to people with the right kind of soil who are willing to give these new vegetables a thorough tryout. It is not at all improbable that our children and grandchildren may look back at the foods which go to make up our bill-of-fare of to-day and speak of them and our tastes as 'most peculiar.' Many of these new vegetables will help reduce that moot question, the high cost of living, for their yield is so much greater than our vegetables whose places they will take, hence they will be cheaper.



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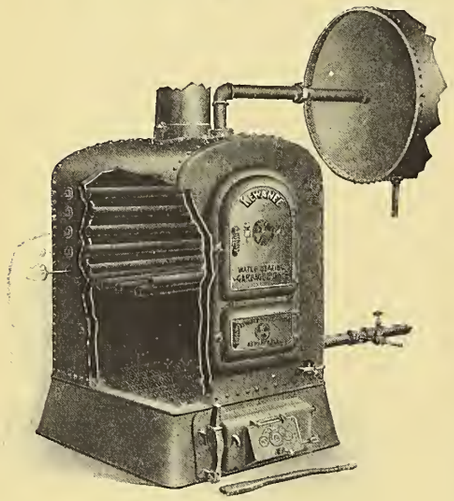
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Cottaging at Penguin

(*Continued from page* 26)

ture stood a wall of dark pines. On a long island across the harbor a few white houses fringed the rocky shore and the hilltop was crowned by a silhouette of dark pine woods. All over the island's upland, between the beach and the summit, lay smudges of green, such as an artist dashes in with pure emerald. These daubs of color perplexed us till the day we sailed across and went exploring. The green was ferns, not in tufts as you find them in a city park, but lush jungles of fern through which we waded knee deep. Until late in the fall these bracken blotches preserved their beautiful spring-like verdure without a faded touch.

We had not yet entered the Penguin.

Come in with me, will you not?

It has two doors. Both of them are enticing. One opens into the kitchen. A latch string ending in a wooden ball lifts the inside bar. A French window opens out upon the front piazza. That ushers you into the living room of the Penguin.

Can you imagine the interior of a four-room cottage which is architecturally and artistically perfect? For years I had dreamed of such a place. The Penguin is that dream made tangible. The living room is arched like a miniature cathedral. No sketches can make you see it. They lack color—not exactly color, but these drowsy gray-brown tints with which Nature paints an old stone wall. Through the wide-open casement you catch a glimpse of an upland hay field and the woods beyond. Overhead through a little window in the roof filters sunshine. The beauty of fields and shore is built into a stone fireplace, with its gracious invitation *Tibi Splendet Focus* carved upon the mantel beam. On the chimney shelf two penguins sculped from smooth stones and clay keep guard beside a wide embrasure. Color gleams here and there, the warm red of a copper chafing dish, dull blues and greens in a big china bowl and faded orange in the texture of an old Indian basket.

On chilly summer nights—for there are cool nights on the Maine coast when the rest of America is stifling—we touch a match to a pile of birch logs laid across the andirons and straightway there blazes up a roystering fire. Then the living room of the Penguin glows with radiance. The fire leaps and crackles as it catches the papery bark that blankets each log till gradually it falls away into hot beautiful embers.

There are window seats and ingle neuks beside the fireplace, also old-fashioned chairs which take you into their arms like an embrace. A rag carpet lies in front of the hearth and close by stands a massive table made by the artist himself. If you could drop in at the Penguin some night,

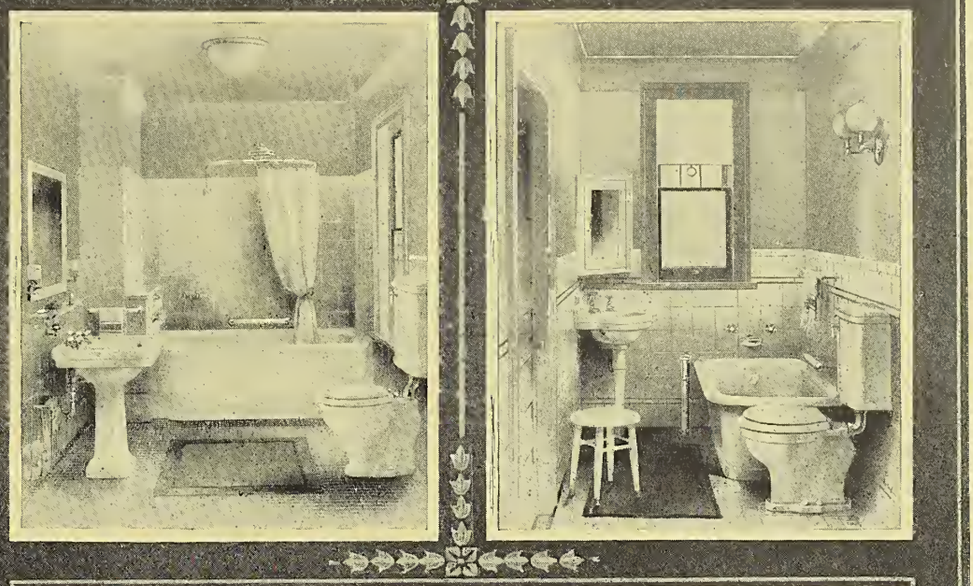
when candles are making a soft glow, when corn bursts white from its kernels in the big popper, and apples lie roasting on the hob, you would realize the delight of life in our out-of-the-world Paradise.

Around the high plate shelf that circles the living room of the Penguin we set our gods—pictures, bits of old pewter or crockery, and tall candlesticks of gleaming brass. You do not find among them anything vividly bright. A snatch of gorgeous color does not harmonize with lichen hues. Each side of the room is arched, not as a city architect tosses off a doorway, but with a beautiful overhead curve that again repeats cathedral lines. Rows of narrow shelves for books and magazines are set between the doorways. The arches are portiered by hangings of undyed burlap on which the artist has stencilled royal penguins moving across the lower hem like a procession of grave and reverend seigneurs. Above hangs a life preserver from the staunch old *Terra Nova,* which years ago rescued a band of Arctic explorers who were left shipwrecked and fast bound in the ice to face the terror of a darkening winter.

The stately penguin reappears here and there about the living room, stencilled on burlaps, cushions, or silhouetted against yellow stripes on scrim window curtains. The silvery brown stain of outdoors reappears in furniture which is made on mission lines. It is stalwartly built and comfortable as it is sightly.

At one side of the living room is a strip of a kitchen with a wood stove, which does its duty so nobly we never turn one regretful thought to an apartment gas stove. From its oven come dishes we dream of in a city, but seldom achieve; planks upon which rest crisped shad or mackerel straight from the ocean, pans of broiled live lobster and savory baked chicken. Our front yard is a clam bed, and steamed clams, fritters, clams fried or delicious chowders are everyday possibilities. Each high tide brings a swarm of soft shell crabs to the doorsteps, and we spear flounders which bring back memories of English fried sole. The berry pasture during July and August yields a crop big enough to feed hundreds, and we revel in such dainties as blueberry pie, blueberry cake and muffins, or—have you ever tasted blueberries with bread and milk? The farmhouse on the ridge supplies us with fresh vegetables, plump chickens, new-laid eggs, home pickled ham or bacon, and the richest cream and milk. True, the butcher's cart passes our door only once a week, but in the midst of seashore luxury we have ceased to deem meat a necessity.

For years I had declared there was not a spot on the American coast where people who long for a simple, quiet, unfrilled holiday, could live as they wish. To-day I take back such a calumny. Land's End seems out of the world, although three steamers a day touch at its threshold and Uncle Sam sends us two mails in twenty-



IF the floor space of the bathroom you are planning is limited, it is essential to know how and where to select plumbing fixtures giving maximum convenience in minimum space. Small area need not prevent you from having every fixture you require in any ware you wish, from the least costly to the highest priced.

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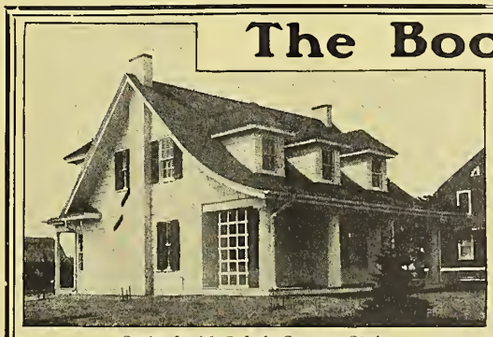
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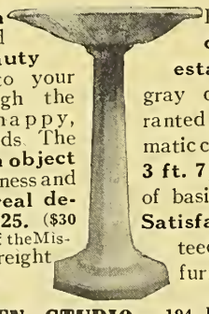
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Save your fine trees NOW!

four hours. We are fifteen miles from a railroad, and that is the blessedness of it. A railroad brings the mob, a board-walk, moving picture shows, a brass band, shooting galleries, refreshment stands and all the horrors of a popular resort. So long as the artist-architect holds the destinies of Land's End in his hand, the green peninsula will never become a place of that sort. Now it is simply a blessed spot outside the feverish, throbbing, workaday world, where for a few weeks or a few months the man or woman, who loves the life God intended us to live, may drop off the edge of the hemisphere. Into what? Well, into perfect stillness, where nothing disturbs except the scream of gulls, the sough of the wind through the tree branches, and the song of the birds.

The sun brings an odor from pine and spruce which is more fragrant than anything of which you can dream. Have you ever smelled the pungent odor of a blueberry pasture, where juniper is tangled among bayberry shrubs, low pine and a score of matted vines for which I have no name? Add to this a whiff from the clam flats when the tide goes out, and an odor of fresh cut hay. I assure you it is worth while coming straight to Maine to smell!

At Land's End we are friendly or not, as we please, with folks who love what we do; the simplicity of clothes and of living, homes which are plain, restful and yet artistic. There is good fellowship at Land's End if you wish it. There is loneliness if you choose.

I have not spoken of white moonlight nights, of sunrises and sunsets. I cannot. It is hopeless work trying to paint with dull, gray ink pictures which glow with color. But—if you would see a sunset which will live in your memory when Maine is a thousand miles away—come to Land's End!

Making Friends with the Birds

(*Continued from page 27*)

after some apparent indecision determined upon the *new* quarters. Much of the season was before them, and perhaps birds, too, relish novelty. At any rate the drab female is now, in these first days of July, sitting upon four other blue eggs, her mate attending with fresh enthusiasm. I hope that they may again prosper, for in that matter I feel something of a landlord's responsibility. E. S.

Baths For the Birds

IN many gardens bird baths are being substituted for the more conventional sun dial, and the plan is a happy one. There is plenty of room for both on large estates, but in a little formal garden with a single ornamental feature of this nature, an attractive bird bath is a source of much pleasure, if properly constructed. A com-

mon mistake is to make the bowl too deep. It really ought not to be deeper than two inches in the middle and should slope gently from the edge. Attractive concrete bird baths may be made and will serve their purpose admirably. Tall baths purchased at the stores cost from $15 up. Low designs may be bought for as little as $6.50.

Bird baths on pedestals are rather to be preferred to those which are level with the ground or elevated slightly. They make a better appearance, especially in a formal situation, and, what is even more important, they offer the birds protection from cats, while those close to the ground may prove veritable traps. In open situations, however, even a pool may be satisfactory. Certainly a little pool is very alluring, with iris or lilies growing at one side. It is important, though, that a pool have a sloping bottom and that it be accessible to the birds at the edge. Even a broad cake tin or a similar utensil may be set into the ground, and if properly arranged, will be welcomed by the birds. A shingle or a triangular-shaped stone may be used to give the little bath tub a sloping bottom, and the water should not be more than two inches deep at the deepest place.

It is a fact sometimes overlooked that the birds have a preference for cool water, and they may desert an attractive bathing place in the garden for a roadside pool if the water in the former has been heated by the sun. It is desirable to have a tiny stream of water piped to the bath, but in many gardens it can be filled frequently by means of a hose. With cement bath tubs it is a simple matter to have a little hole in the bottom to provide an outlet for the water when the bath is to be emptied.

E. I. F.

The Bluebird's House

THE little bird house shown in the photograph stands about one hundred feet from our house. It is homemade, of birch bark, with a partition in the center, dividing it into two cozy apartments, and is securely nailed to a small shelf built in the tree, and fastened to a branch above with wire.

If only more people would realize how much pleasure can be had during the summer by having two or three of these little houses near their homes, placed so that they can be watched from a safe distance! The bluebirds appreciate them immensely, and so do the house wrens.

The picture shows the mother bird going in with something to eat for her three hungry little ones. I stood for three-quarters of an hour without moving before Mother Bluebird decided that I must be a stone statue, placed there during her absence, instead of a human being. Finally, after trying to frighten me away by making sudden darts at my head, she gave it up, and after a weary wait my patience was rewarded.

J. G. S.



The Telephone Emergency

THE stoutest telephone line cannot stand against such a storm as that which swept the Middle Atlantic coast early in the year. Poles were broken off like wooden toothpicks, and wires were left useless in a tangled skein.

It cost the telephone company over a million dollars to repair that damage, an item to be remembered when we talk about how cheaply telephone service may be given.

More than half of the wire mileage of the Bell System is underground out of the way of storms. The expense of underground conduits and cables is warranted for the important trunk lines with numerous wires and for the lines in the congested districts which serve a large number of people.

But for the suburban and rural lines reaching a scattered population and doing a small business in a large area, it is impracticable to dig trenches, build conduits and lay cables in order that each individual wire may be underground.

More important is the problem of service. Overhead wires are necessary for talking a very long distance. It is impossible to talk more than a limited distance underground, although Bell engineers are making a world's record for underground communication.

Parallel to the underground there must also be overhead wires for the long haul, in order that the Bell System may give service universally between distant parts of the country.

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Our Tree Caring Methods What They Are

THEY are a good bit preventative. For example, hundreds of the fine old trees that were split and disfigured by the storm which swept parts of the East in early June, could have been prevented had our inspections been made of them and the cavities repaired, and weakened crotches chain braced.

Ever since that storm we have been busy trying to save what is left of some of the trees and fortify those unharmed against the future wrestlings of nature.

Your trees being a recognized, valuable asset to your grounds, it pays to pay us to keep them in repair, just as it does to pay a painter to paint your residence or the mechanician to keep your auto "tuned up."

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A Home-Made Bird's Bath

WE had no old tree to cut off to make a foundation for this, but one day in passing a wood yard I saw a great tree trunk, and had a section of it brought to our yard, where it looks as if it had taken root from the beginning. It is about eighteen inches high and two feet in diameter.

At the hardware store I had made a round pan with rolled edge. It is eighteen inches across and two and a half inches deep, made of heavy galvanized iron, and wears well and does not rust. It is filled daily except in very warm weather, when fresh water is put in three or four times a day. I drop in three or four stones of different sizes for the *little* birds to stand on while they drink, for birds are decidedly careful about getting into water that is too deep for safety.

Around the stump I plant nasturtiums that almost cover it during the season, and are most attractive with their bright blossoms and pretty leaves.

The bath is near a hedge in which are the tartarian honeysuckle, elder, sumac, and a variety of bushes that produce berries that the birds love; a mulberry tree full of berries through the summer is a delight to them, as is the mountain ash tree that grows very near the hedge, and there are sunflowers in abundance.

These all attract the birds, but no more than does the bath. I have seen birds fly from a distance, six or seven blocks and more, directly to the bath, and there is hardly a moment of the day when a number of birds are not there.

One day in migration time, early in May, I was attracted by by a flash of blue, and there on the bath dish was the bluebird, drinking and then making his toilet. Before I had taken up my book to go on with my reading, the Baltimore oriole came for his bath, and then, to my surprise and joy, two scarlet tanagers appeared, and for fully five minutes they stayed to enjoy the water.

The wren is sure that he owns the bath, and he hops in and out with an air of proprietorship that is most amusing. Jennie Wren comes less often, and when she does she scolds and fusses more than she bathes. The dear little peewee watches his chance, but the English sparrows give him little opportunity, for he is shy and cannot hold his own with those aggressive foreigners.

It is most amusing to watch the English sparrows perched on the rim of the pan when the robins bathe. As he splashes they get a shower bath that they seem to enjoy, for they come often to the robins' bath—but woe to any robin that attempts to approach the stump while another robin bathes. I have wondered sometimes if the robin felt himself called upon to do a little missionary work, for the English sparrows take few water baths. F. S. S.

A One-Man Shack Bungalow

(*Continued from page 29*)

thickest would graduate down to the thinnest almost imperceptibly.

A knotty problem for a layman was mortising in the window frames, but that the owner has done it very well may be seen from one of the accompanying illustrations. The casement windows opening in, which, by the way, were made to order by a sashmaker, set in their boxlike frames give the impression that the building is constructed of solid logs.

Another difficult feat was the erection of the first roof beams, which are of 3-inch sunbeam hickory. Most one-man houses are one-man with the exception of just this part of the work, but the present builder, by the arrangement of ingeniously contrived props, was able to swing the job alone. The roof in its finished state is covered with red imitation slate shingling, and the color scheme in contrast to the deep green of the surrounding woods is a particularly pleasing one.

With an entire winter at his disposal the builder was enabled to spend practically all of his time on the work, and so on rainy days he tried his hand at making rustic furniture. The land company from which he purchased was appealed to, and permission obtained to cut whatever birch and cedar had grown up in the company's "streets" since the initial launching of their development. From this material two beds have been constructed, a number of chairs, and a pair of large settees.

The porch railing and roof beams are of birch and cedar, too, and this ten-foot porch, extending on three sides of the bungalow and floored with clean, white sand, is perhaps the most attractive feature of the place. The sand of itself is rather harmful, however, for, carried in on the soles of shoes, it is detrimental to the smooth finish of the floors.

The interior of the bungalow is not yet complete, but by the arrangements of the rooms, with large dining-room and ample kitchen, it shows promise of conforming with the standard set by the exterior when the owner shall have found time to turn his attention to it.

Although it is less than a year old, this little slab bungalow already looks as if it belonged, for the lawn in front of it is green, the transplanted cedars are thriving, while the vegetables in the two garden spots are doing their best, in spite of the poison ivy which still persists in sticking its leaves above the surface of the soil.

The preparation of this garden was not the least of the work on the place, either; for each twining ivy root had to be grubbed out and pulled up by hand and the tough soil spaded and raked before a seed could be planted. A cistern topped with rows of brick set in cement to receive the water from three sides of the roof, also built single-handed and piped to a sink in



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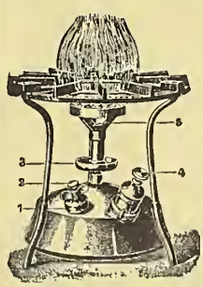
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the kitchen completes the improvements about the house.

The conformation of the surrounding country gives this site a view which can be reckoned as a valuable asset, but the actual expenditure of money on the bungalow is as follows:

Lumber for framework, floors and doors	$60
Chestnut slabs	8
Roofing	45
Composition board	32
Sashes	26
Paint	7
Hardware	34
Brick and cement	9
	$221

In addition to this the builder reckons his time for seven months at the conservative estimate of $500, which brings the total up to $721.

The Garden Club

(*Continued from page* 31)

Everything in the garden has improved wonderfully in looks, I must say, since I dosed them all with this stuff. It heartens them all up and gives them color, and makes them look happy and glad to be alive, and our lecturer claimed that experts could tell, just by a plant's complexion, when it was pining for a little nitrate. I thought that sounded a bit exaggerated when he said it, but since I have seen the change in just these things of mine I almost begin to believe it's true. Really, it's quite astounding the things one does not know about just the commonest gardening and the commonest garden denizens!

As we were having our collation on the terrace after the talk was over, some one said something about the elm beetles and how thick they are, and that led up to a discussion of neighborhood activities against them. And the ambassador suggested right away that the Garden Clubs were the people to have big spraying outfits—wagon tanks—where foresters were lacking to take care of a town's trees. And so Mrs. Addicks senior had a committee appointed before you could shake a lamb's tail, to investigate the cost, maintenance, manning, and all of such an outfit. And if it is not too much—even if it is a great deal!—I think the Club will undertake to get one. Then we all will hire it so many days a season, at so much per day, and perhaps we may be able to make it pay by letting it out to others who are not members of the Club—or even to the town, if they need it. Or even to neighboring towns—but there! It surely is time for me to stop or I shall have this spraying apparatus that we have *not* yet bought, rented around for all its time, with the Club members forming a waiting list!

Some Little Known Plants For Indoor Decoration

(*Continued from page* 32)

til germination commences. A rather light soil and sunny position in the border best suits the sea lavender.

The sea holly in addition to its usefulness for winter decoration is an extremely ornamental plant when growing. It attains a height of from two to three feet and is somewhat thistle-like in appearance. With the exception of *Eryngium Giganteum,* which has greenish-white flower heads, those described have all deep glistening metallic-like blue flower heads and stems. *Planum* is rather small flowered in comparison with the others I shall name, but is a true perennial and perfectly hardy. *Alpinum* and *Amethystinum* have very ornamental foliage, while the finely cut flower bracts are surmounted by large conical-shaped flowers, all being of a very striking steel or electric blue shade. They are easily increased by division of the roots in spring or by root cuttings—that is, pieces of the roots may be taken off the old plants and cut into one-inch lengths. When placed in light sandy soil in a horizontal position two inches deep, they will very soon make fine plants. They are also easily increased from seed, but unless the seed is sown almost as soon as harvested they at times germinate rather erratically. The echinops or globe thistle, besides being serviceable for winter decorative purposes, is an extremely striking plant for summer use in the border. The two following varieties may be increased by division of the old plants in the spring and are easily raised from seed which should be sown in fine soil in the late spring, afterwards transplanting to three feet apart, succeeding best in rather rich, sandy loam.

Echinops Ritro has rich blue thistle-like globular flower heads and stems, and averages three feet in height, flowering during July and August.

Echinops Shaerocephalus is taller growing than the preceding, attaining a height of from four to five feet, with rather larger flowers than *Ritro.* Color, pale blue.

Another useful subject—which may be found growing wild in many parts of the country—is the bittersweet (*Celastrus Scandens*). This is a rapid-growing climbing shrub, producing long racemes of yellow flowers in June, which become bright orange-scarlet small fruits by fall, the glowing colored sprays mixing beautifully with the foregoing subjects. This native plant is useful for covering old trees, rocks, steep banks, etc., and is easily increased by suckers.

With the exception of the three varieties of annual statice mentioned above, all are true perennials, and in addition to their usefulness for decorative work when cut, they are all striking additions to the hardy flower border.

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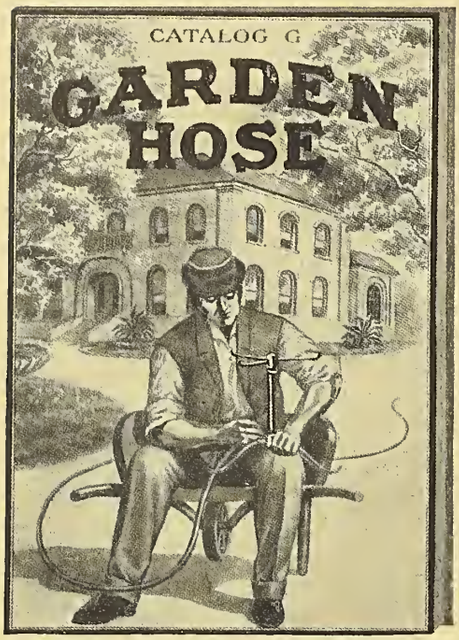
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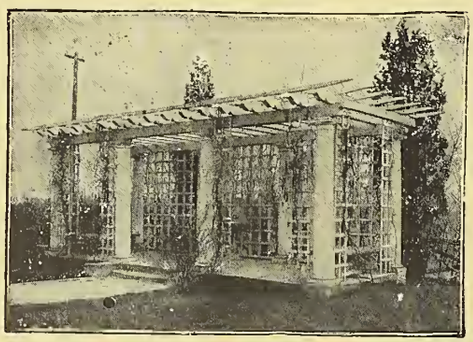
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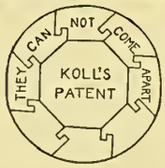
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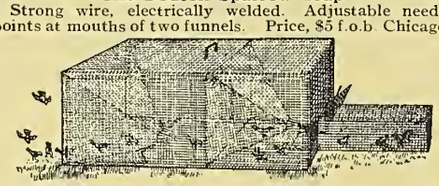
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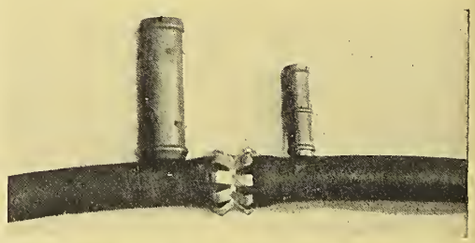
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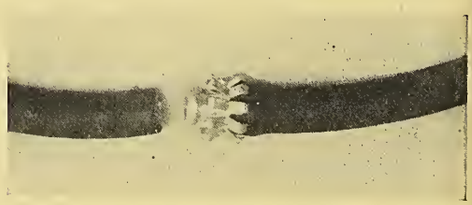
(*Continued from page* 37)

of the thumb is to be recommended and can be acquired by little practice.

If a spray is to be used, there is nothing better than what is known as the Boston nozzle. This is like a rose watering can with a coupling. The two most serious mistakes made in watering are "sprinkling the surface without doing it thoroughly enough to wet the soil down to the moist soil below, and applying the water in the morning or while the sun is shining brightly.



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Inadequate watering can do little good, and may often result in positive injury by inducing the plant roots to grow too near the surface, where they are more likely to be injured from either cultivation or hot weather; and watering in the morning or during midday of a bright sunny day always results in a waste of water through evaporation, and a tendency to form a crust, and indirect injury to some plants and flowers, particularly if the water is applied in sufficient quantities to stand upon the surface for some time before soaking in.

A Midsummer Masque

(*Continued from page* 36)

HELIA—My subjects all! Observe with care, as ye have been well taught, this fleeting space that passeth with a heartbeat—this twinkling that we poise, betwixt the wax and wane of year. Guard that ye breathe nor stir not nor hurt in littlest measure the perfect stillness of the hush enjoined—lest that fine balance totter. Lay fast hold on thy thoughts. Take heed lest idle wish cloud the pure issue of thy souls' pure need. Bridle the whims of sense; restrain the vagrant fancy. For 'tis a mighty instant—loosing a force,

from out the deep of deeps, that's potent to reveal what we are ever seeking—that secret secret of our own True Weal! (*She fixes her gaze upon the dial stone.*)

DUNDUM—Let every eye be fixed upon the Queen! Bt still—within!—without! And ye *shall surely know!* (*A little flutter: the Queen gives the signal and all are motionless and silent for three or four seconds; as the Queen lowers her scepter when the shadow crosses the line a low murmur is breathed, all looking up and supplicating.*)

ALL TOGETHER (*brokenly, speaking and repeating*)—Rain!—Hail, Rain! Our King!—King of Earth!—Oh, mighty Rain!—Rain!—Hail, King!——

(*HELIA is aghast; listens as if to make sure, turns to DUNDUM, but he too calls on RAIN, and she cannot attract his attention; waits at last in growing anger until TEA ROSE, seeing her, is recalled, runs to her and throws herself on her knees before her; all confer affirmatively in pantomime.*)

TEA ROSE—Oh, sweet majesty! Be not enangered of my brief forgetting.

HELIA (*sternly*)—Stand on thy feet, Tea Rose! Thy lapse is naught, in face of such as this! (*Looking around scornfully.*) How now? Is there Prime Minister or not, in this distraught assemblage? (*DUNDUM rushes down the bank and to her, bowing and deprecating.*) My lord! Be good enough to favor us with such an explanation—instantly!—as addled wit may offer!

DUNDUM—Most gracious Helia, an' thou'lt give me leave, I first must say that I am no more addled than are the rest that waited on the spell. And for the rest!—the instant explanation thou hast commanded, thou already hast. Thou knowest in thy heart that what's been spoken is that true secret of our own True Weal!

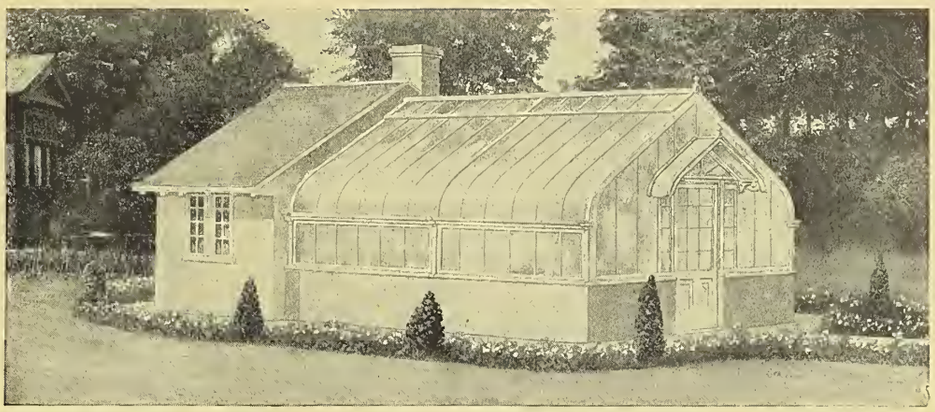
HELIA—I know it for rebellion, rather (*looks meaningly at PURPURIUS*), and that seeds of revolution scattered bring forth the noxious weed.

PURPURIUS (*bowing*)—Your majesty hath here directed the barbed shaft of this speech—therefore, I'll answer. Thou art not less than beside thyself, Helia, an' thou dost lay to revolution such supplication for the King. Have a care, madam, e'er thou deniest the the oracle just given!

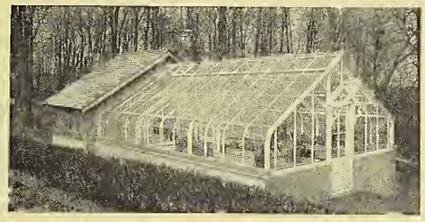
HELIA—Oracle, forsooth! Yes—oracle of thy cunning, Purpurius, planned to coerce me to thy plot!

PURPURIUS—I have no plot, lady, nor is there one. But thou knowest well the kingdom's all awry; and in thy heart of hearts there's more than half a certainty that thy lord the King *is* needed. (*All listen hopefully; HELIA, defiant, looks from one to another; some meet her gaze with supplications; the drooping flowers cling more and more closely together, growing weaker.*)

IRIS FLOWER—May't please your majesty——



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LILY FLOWER—Dear lady, dear! The King alone can succor!

DAISY FLOWER—Even I am faint, your highness; grant the petition!

ANOTHER LILY (*very weak*)—Ah, yes, yes! How we suffer!

HELIA (*obdurate*)—How can this be? The kingdom knows none but the fairest laws—and these are honestly administered. My rule is just!—and wise!—and good! Note the security of days once palpitant with doubt; see the serenity that smiles continually over all. There's more than proof sufficient!

FLOWERS (*murmuring*)—Oh, but the King!—the King!—Rain!—Rain!—long live the King!——

HELIA (*bitterly*)—The King! You're clamoring for the King? Why, how long is it since ye wished, by day and night and then again by day, for him to go hence? How long is it since the realm with one accord declared him tyrant? How soon have ye forgot! And he *was* tyrant—yea, forsooth! A King whose constant misrule, oftener than not, turned topsy-turvy all the wretched kingdom.

FLOWERS (*murmuring*)—But, oh, we love the King!—sweet Rain!—restore us Rain!—the King!—the King!—we die without the King!——

HELIA (*continuing*)—The King, indeed! How much hath he to answer for! How many poor, unhappy maids hath he not drenched, and wetted to the skin, and all their sweet attire spoilt—unfeeling, reckless Rain! How many merry greenwood feasts hath he dismayed, and put to dismal rout! How many visitations hath he not delayed! How many thousand, thousand little pleasures hath he not drowned, like kittens, at their birth! How many shoon on dainty, dancing feet hath he not wrecked! And lovely hats—ah, me, the hats!—the hats——

TEA ROSE—Soft, soft, my lady! Distress thyself not so!

HELIA—Consider them! How many, many hats have I not seen, to shapeless pulp reduced? And then there is the moon—that orb that shines for lovers! How many times he's dimmed the silver moon?

PURPURIUS—But lovers love in spite of moon's not shining!

HELIA—That may all be!—but how about the fêtes of that commencement season that comes but once into the life of youth? How many such hath he, alas, undone—chilling the hearts of sweet young graduates! 'Twas there, indeed, I first saw clear my duty—for tarrying long beside a certain campus, I gathered much was heretofore not taught, to females weak, and full of fears, and clinging. There learned I how the laws had need of making over. Thence I came straight to you; found such conditions that ye all acclaimed me, besought my rule, reviled the King! What else was there to do, but seize from him the reins of sovereignty—for he'd not yield them, e'en to my best



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pleadings!—and clear the way thus for a stabler rule, to right the wrongs existing?

AUREA—But verily it seemeth, madam, that all these evils were not quite so dire as those that threaten now and menace on every side the kingdom.

HELIA (in a rage)—I've heard enough—yea, many times too much! Too long my patience now doth bide upon indignity! I know not what you've come to, nor what schemes you'll next lend your endorsement. But this I know: disloyalty's afoot and stalks me, threatening, which way I turn! If only Mortals knew—! *(The dust-covered figure of FUTIL is seen dragging miserably through the wood L.)*

CHORUS—No, no, your majesty!—we swear!—all's love and fealty, dear Queen! Helia, Queen Helia!—all hail the Queen! *(FUTIL, unobserved, has reached the glade; he staggers across it, not seeing the assemblage nor the Queen, who awaits him eagerly, reaching toward the rill; this has failed during HELIA'S last speech.)*

FUTIL (faintly, in great exhaustion)—Again is't vain? No water here? *(Cries out in despair.)* This spring, like all the rest, is dried! And man and beast and plant alike, we living things must perish from the earth! *(TEA ROSE runs toward him with a cry of sympathy.)*

TEA ROSE—Futil, Futil!

FUTIL (unheeding)—How far have I come! What sights have I seen! Oh, deep shade of the greenwood, hide me! Cover me, bury me—that my burning eyes may never more upon a single Sunbeam have to look!

AUREA (astonished and indignant)—Why, that's me!

Sunbeams (stirring and protesting)—Why, that's us!

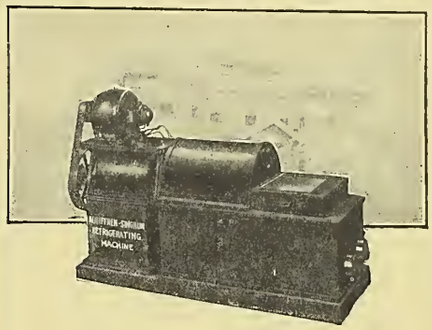
TEA ROSE—Futil, Futil! Dost thou not know me?

FUTIL (still unheeding)—O orb of day, thou art the orb of death! From this poor earth thou'st stolen all the waters; and Rain, thou hast turned back lest thy glutton fires be cheated. O burning heat! —O pitiless drought!—oh-h— *(He falls unconscious before basin.)*

TEA ROSE (running distracted to the Queen and back to him)—My lady, my lady! See—'tis a Mortal suffers! Thou'lt not deny *him!*

HELIA (loftily)—There's ever suffering in this naughty world; and no great good is ever 'complished without the hurt of some.

TEA ROSE (in an agony of beseeching)—But, good my lady, look! A splendid Mortal! And Mortals thou dost love, and they love thee; e'en now thou'st spoken on it. See—how comely are the lines of his strong limbs! How noble his fine brow! *(Bending over him.)* Alas, poor Futil! See how his curls are parched with dust, and all their luster dimmed! *(Running to HELIA again.)* Oh, Queen! Reck not of *every* Mortal—but *this* one, lady! *(HELIA turns away, with a nega-*



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tive gesture.) You'll not do this? (*Pause.*) Oh, hateful Helia! Thou art a changeling from the once sweet mistress I did love to serve. Thus pride hath marked thee! Oh, wicked, wicked! I *hate* thee, Helia! (*Throws herself onto FUTIL'S breast, weeping. Consternation, into which break from far off in the wood, up L., faint cries, shouts, screams of fright, hoarse laughter, distracting the attention of all; running in terror, fleeing from some pursuer, comes a group of Sunbeams, with Flowers among them, all rushing pell mell, screaming and calling out; some Flowers drop exhausted by the way, rising to stagger on; all drop as they reach the glade; Sunbeams rush about giving warning.*)

SUNBEAMS—To cover, to cover—all of you! Hide deep!—No time for aught!—They've upon us—we're lost!

FIRST SUNBEAM—Your majesty! hide, hide, I pray you, e'er 'tis too late—for even now they're here!

SECOND SUNBEAM—Upon our heels, your majesty!

THIRD SUNBEAM—Quick, make your escape!

FOURTH SUNBEAM—We're nothing 'gainst the horde!

FIRST SUNBEAM—Oh, come, my lady! Stay not! (*They surround and try to lead the Queen away; peals of laughter ring continually from the wood, now here, now there, with shouts and laughing cries.*)

HELIA—What is the meaning of this strange return? And what of the mission on which I sent you forth?

FIRST SUNBEAM—Oh, Helia, there is no time! Mortals would have none of us, but shut us out wherever we did go.

SECOND SUNBEAM—There is no help from them—but, oh, worse, worse! Come, come, your highness—lose not another moment!

HELIA—What is't, I say?

FIRST SUNBEAM (*hurriedly*)—It is that famed and wicked outlaw of the world, my lady—reviled and justly hated Dust! (*General cry of alarm.*)

SECOND SUNBEAM—Oh, hasten, Queen, and hide at once—for such a horde of ruffians do make up his train as none e'er dreamed on!

THIRD SUNBEAM—And oh, the power and nimbleness of them! They pulled and pushed and threw us all about, and jeered and mocked!—and jeered at thee, your majesty, leaping and capering at thy name with shouts of ribald laughter!

FIRST SUNBEAM—Yet when we leaped in turn at them, they did away, and tripped us—and skipped and teased—oh, oh, your majesty!

THIRD SUNBEAM—And chased us here—and boasted that e'en this garden in the greenwood deep, the home and heart of Summer, must fall before their prowess! (*Laughter and shouting grows*

nearer; Motes skulking in the distance are seen.)

SECOND SUNBEAM—And they are here, your majesty! Upon us! (*Shouts and laughter sound from every side, nearer and nearer; all cower and shrink in terror.*)

HELIA (*crying out in despair*)—Purpurius! Purpurius! None but the King, indeed, can save us now! This outlaw and his crew I had forgot!

PURPURIUS (*sternly*)—Tis late now to remember!

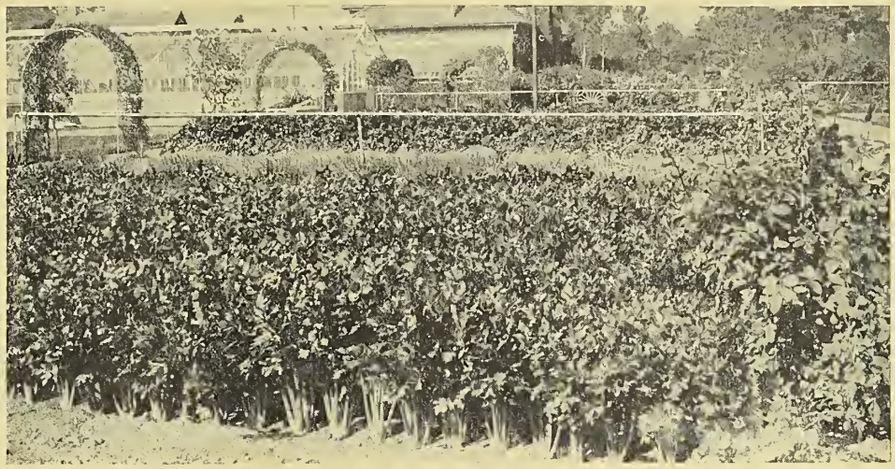
HELIA—Oh, spare me, Purpurius! Not that I deserve kindness, but that the need of this occasion's too great for time for chiding! Wilt go, Purpurius—wilt go and bid him come? Go quick—for thou canst fetch him. He'll heed thee—he surely will! Say to him that it's not for me—unhappy, wretched Helia who hath wrought such ill—but for the realm ye ask it; for these—and for the Mortals! And oh, make haste, Purpurius, else all in truth is doomed!

AUREA (*clinging to him*)—Oh, my Purpurius! Oh, dear my lord, Purpurius!

PURPURIUS—Courage, beloved! Enfold me in thy loving thought, and I shall cloaked and shielded be. Adieu! (*Embraces her. To the Queen.*) Seek deepest cover, lady, with thy train, and there wait our return. (*Kisses her hand and runs away, up R., part of his retinue following, part gathering around AUREA. Louder derisive laughter and Motes gathering from all sides, advancing, shouting, leaping in an abandon of buffoonery; DUST leads them, directing here and there; they search under every leaf, etc.; HELIA gradually sinks into semi-consciousness at the foot of the bank, near FUTIL and TEA ROSE; DUST steals her crown and tosses and plays with it, finally pulling it apart; the Flowers wilt and sink down; the Shadows hide AUREA in the deepest shade with their cloaks; with a great shout the hiding Sunbeams are discovered by the Motes, and, screaming and protesting, are dragged forth and compelled to join them in a dance.*)

DANCE OF THE MOTES AND SUNBEAMS

(*During this dance low thunder mutterings begin to be heard; in the wood up R. there appear a close-ranked group of Shadows, marching swiftly and well together; behind them, rank on rank of the Silver Legions of RAIN; they advance swiftly, marching, wheeling, countermarching as they progress in perfect order; next come a small group of Thunderbolts; and then the cloud-chariot of RAIN in which he stands, with PURPURIUS beside him—this is drawn by Thunderbolts; the dance goes on, growing wilder and wilder, the Motes too absorbed to notice the louder thunderings and the approaching cavalcade. A loud crash interrupts the dance, the Motes turn to battle, the captive Sunbeams break away, flee and hide; the Legions of RAIN rush double-*



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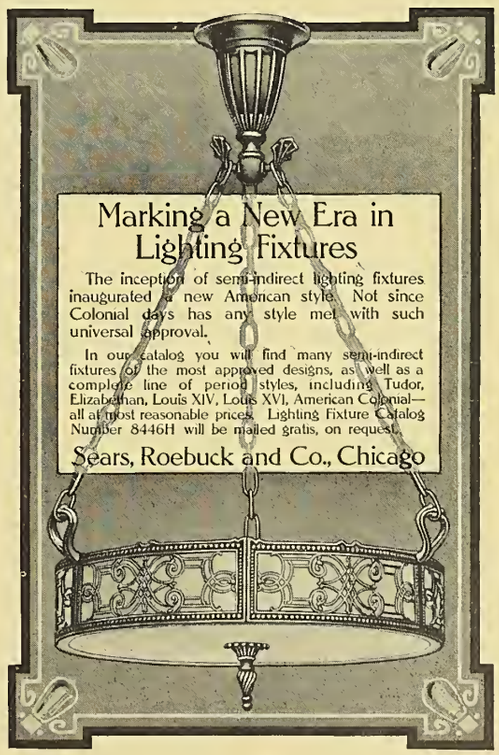
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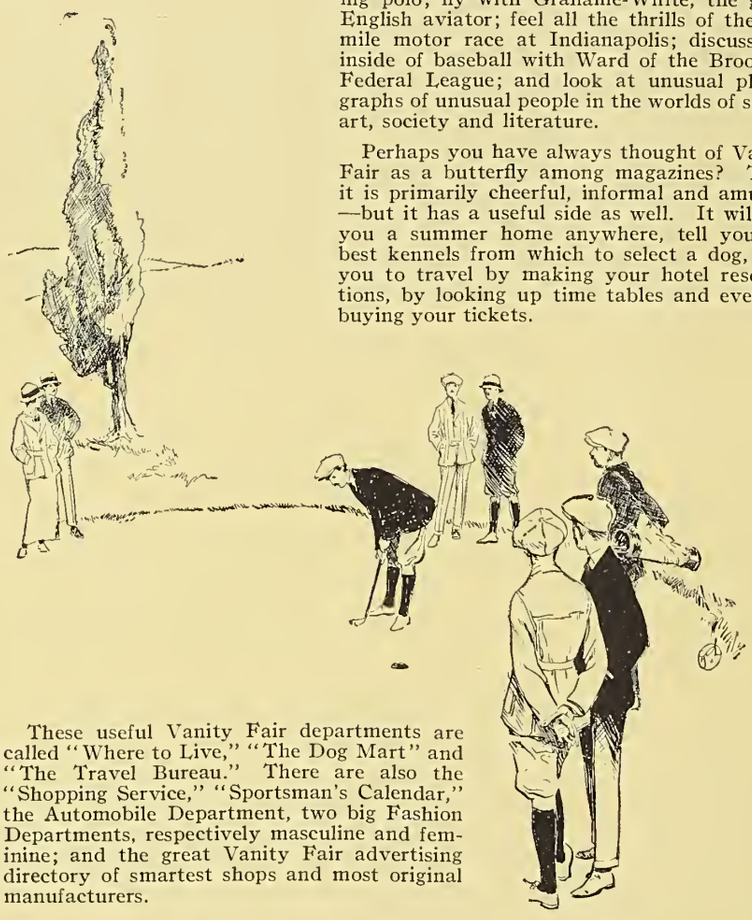


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Condé Nast, Publisher Frank Crowninshield, Editor

quick, overpowering the Motes, RAIN himself giving battle to DUST, the chief; the fight lasts until DUST is overcome and falls, and is dragged away by his remaining cohorts; Motes all run back and disappear; a glad fanfare of triumph; the rill begins to flow, the flowers to revive; PURPURIUS seeks AUREA, finds her safe, brings her forth, hidden from RAIN under his cloak; TEA ROSE and FUTIL revive; all save HELIA, who hides ashamed, join in the chorus.)

HYMN TO RAIN

(At the end of the hymn, HELIA tries to slip away unobserved; RAIN intercepts her, R. 2, and draws her back into the midst of the glade.)

RAIN—Whither, Helia?

HELIA (brokenly)—Oh, away, away! Away from my mistakes—away from thee I've wronged!—away from all I've wasted in my hateful pride!

RAIN—Softly, Helia; there is not room in all the world to flee so far as that! But, an' there were, thou canst not; for I have need of thee. I'm King—but thou art Queen! And neither is, without the mate, enough.

HELIA (forlornly)—But they said *I* could rule!

RAIN (placing a new crown upon her head, given him by a group of elves)—And then they said thou couldst not! *(HELIA nods; RAIN laughs, holds her from him, kisses her; at last she smiles as he looks down at her, swinging her hands in his between them; he turns forward, leading her.)*

(Music of pipes, etc., and the original order of procession is resumed for recessional into the wood and away; HELIA and RAIN take their places together in her original place, but riding in his chariot, around which the Sunbeams dance, while the Thunderbolts draw it; Sunbeams and Shadows dance away in pairs; TEA ROSE and FUTIL; DUNDUM alone, beating his drum; PURPURIUS and AUREA, etc.)

(The author reserves the production rights of this play, but will gladly grant full provilege to produce it to those who desire. Address care of the editor.)

Irrigation For Lawns, Etc.

(*Continued from page* 16)

The first is, to make all the water you apply go just as far as possible. Losses from evaporation, both during application and afterward, should be guarded against. To escape the former it is better to irrigate on a dark day or toward nightfall; this gives the water a chance to soak thoroughly down into the soil. To keep the moisture from being drawn up out of the soil again the next bright or windy day, all ground irrigated should be gone over as soon as possible with the wheel-hoe to re-establish the mulch of dry loose

THE SUNDIAL



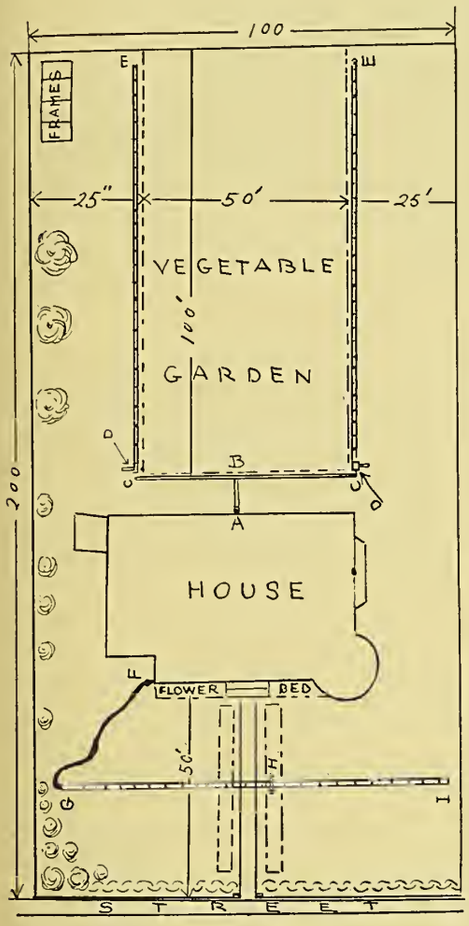
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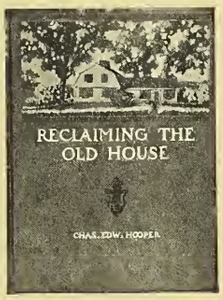


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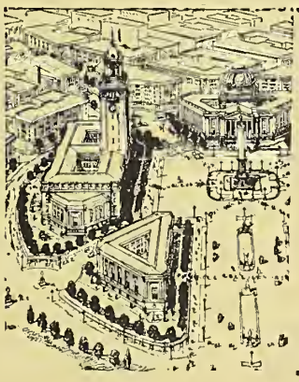
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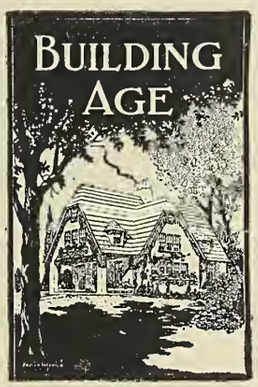
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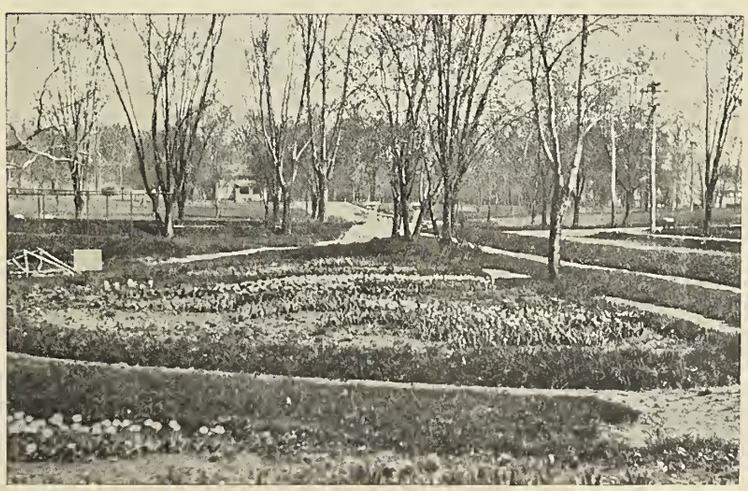
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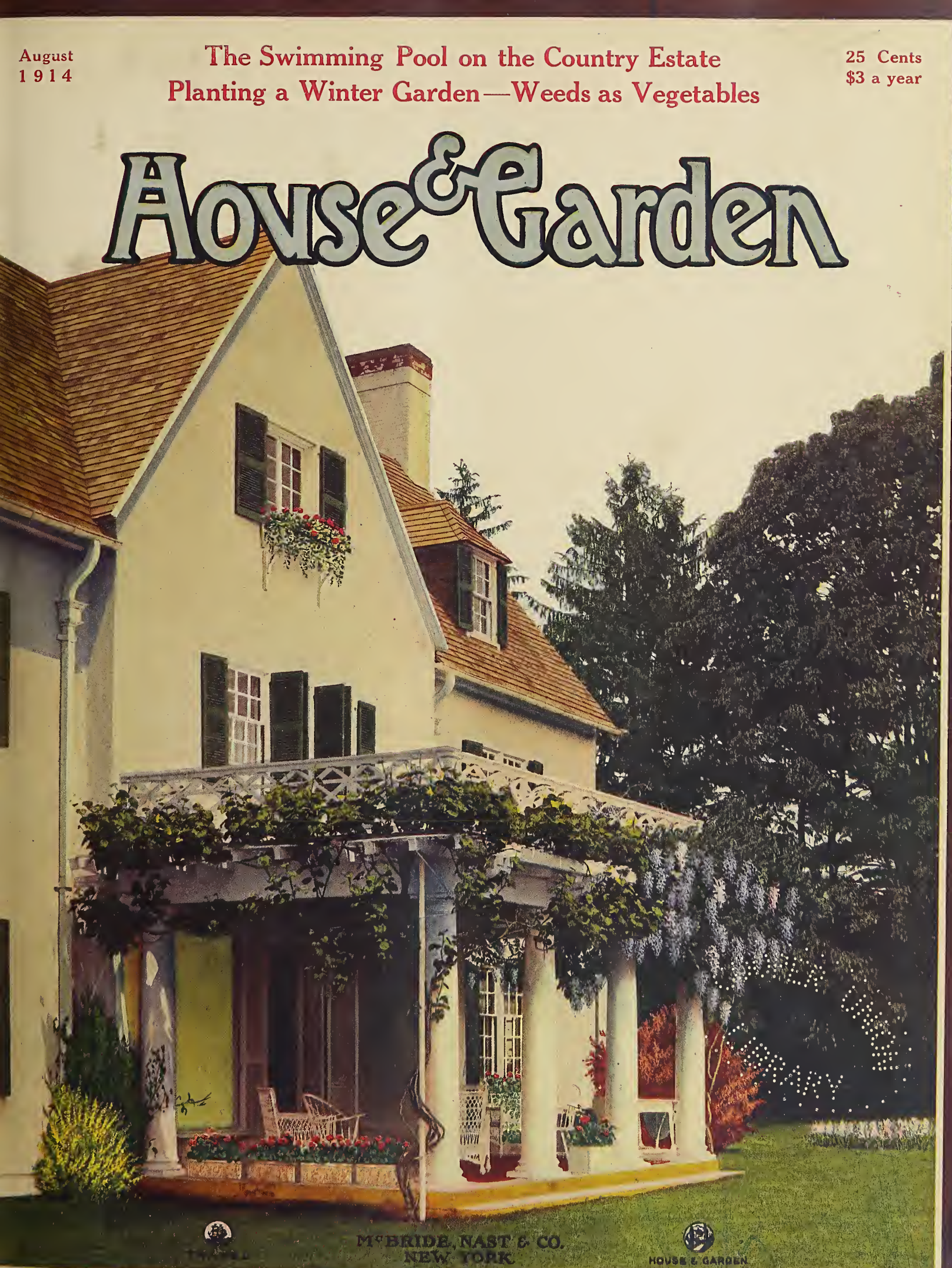
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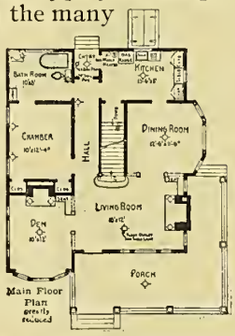


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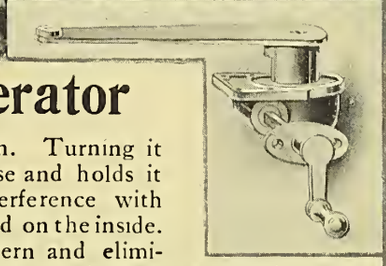
In an attractive little chapel on the beach weekly services are held. About 200 cottages have already been erected, there are stores during the summer, ice and milk are delivered from the mainland every day, and it is a place where refined people can live a simple life without meeting a crowd of objectionable excursions and rough people.

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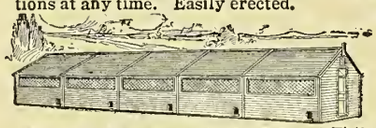
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What a Poultry Yard Should Be

A NEW venture always seems fraught with danger until a bolder spirit comes forth, tries and succeeds brilliantly, when the responsibilities seem light and the end sure. Thus a few years ago a man of affairs (whose grounds had a frontage of some 75 and a depth of 200 feet) determined to achieve success with chickens and supply the household with fresh eggs, broilers, roasters, and incidentally pocket a few blue ribbons at the local poultry shows; yet all this, in spite of the skillful railing against such an idea by discouraging friends.

However, this amateur confidently looked for success, and achieved it, by first finding out the best methods and breeds for his purpose, and then starting in on the right tack, but it is with his well-thought-out plan of arrangement that we are chiefly interested, and the skillful way in which he made his modest acreage answer his purpose. The narrow way of the property faced east and west; the first 100 feet of the east end being given over to the house, garage, lawns, etc., while the balance, 100 by 75 feet, was laid out in a vegetable and flower garden, and it was from this part that the poultry yard was taken. And here let it be understood that one of the notable features of this experiment was the well-kept look of the yard, with its fine fencing and hedge of sunflowers, which added, rather than detracted, from the general appearance of the whole garden. In selecting the special breed of bird to be kept, the ornamental as well as the useful was kept in view, and Silver Wyandottes were purchased for their practical and ornamental qualities, the hens being yearlings and the cockerels about eight months old.

The plan was to keep two pens of twelve hens and a cock each, and a plot 50 feet long by 25 feet wide was selected just inside the garden gate on the north side of the walk. This sight was chosen as being not too far from the house, therefore giving protection to the fowls against chicken thieves, etc. A six-foot woven-wire fence, with anchor iron posts enclosed the entire yard, and a similar fence was run lengthwise through the middle. Across these two yards, midway their length, were hung two portable wire panels, each 12 feet wide, which

could be moved to either side of the poultry houses, thus making them into two separate yards whenever necessary. The houses were of the Howard type, 4 by 8 feet, painted dark green, two storied and ample for fifteen fowls. The lower story, or base, was without a floor, which gave the fowls a runway on the ground. This base had one hinged window in front containing four 10-inch by 16-inch lights, two adjustable side doors covered with galvanized wire, a small door on one side, where the drinking fountain was fastened, and a large door in the rear, to which the nests were attached.

The upper story had a matched pine floor, upon which the litter for the fowls to scratch in was scattered, and there were removable roosts and galvanized drop-boards, which could be taken out and hung out of the way. There were also two windows, one sliding and the other the same size and shape of the one below, and a large door, with another small window in the gable, covered with muslin. This upper story had the great advantage of sliding on iron wheels fastened in the top of the base, and could be pushed either way, giving easy access to the base for cleaning, while the height of this very convenient little house was about five and one-half feet to the peak of the roof; its equipment consisted of two metal feed-hoppers, one for feed and the other for oyster shells and grit.

Outside three sides of the yards masses of sunflowers were planted for shade and beauty, as well as for seeds, and the yards not in use were always dug up and planted to rye or oats and peas, the houses and birds being moved as soon as the green blades were up about two inches; thus planted, the yards lasted from six to eight weeks. The food consisted of a dry mash made up by measure of wheat bran, three parts; corn meal, three parts; wheat middlings, one part; glutten meal, one part; ground oats, one part; fish scrap, one part. The scratch grain cosisted of corn, wheat and oats in equal parts, fed in the litter, and in winter sprouted oats supplied the green food.

It is interesting to note that these birds have not only captured several prizes at the local poultry show, but yield plenty of fresh eggs in winter and many a toothsome broiler and juicy roaster in season. The average cost of keeping the flock was $37.50, while the gross returns averaged about $96, proving a very practical answer to the many discouraging hints this successful amateur was forced to listen to in the beginning.

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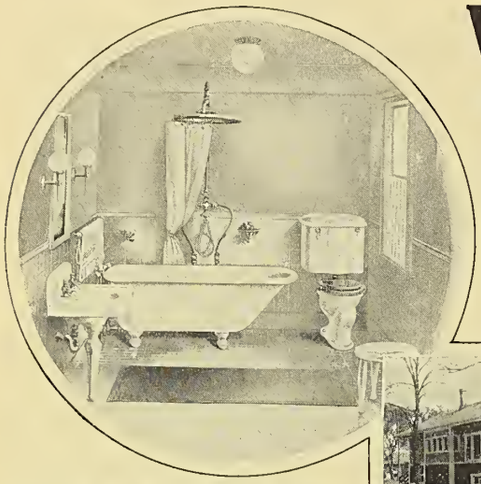
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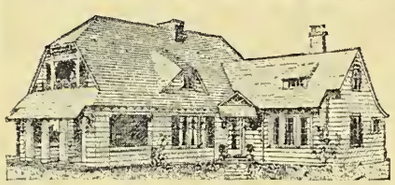
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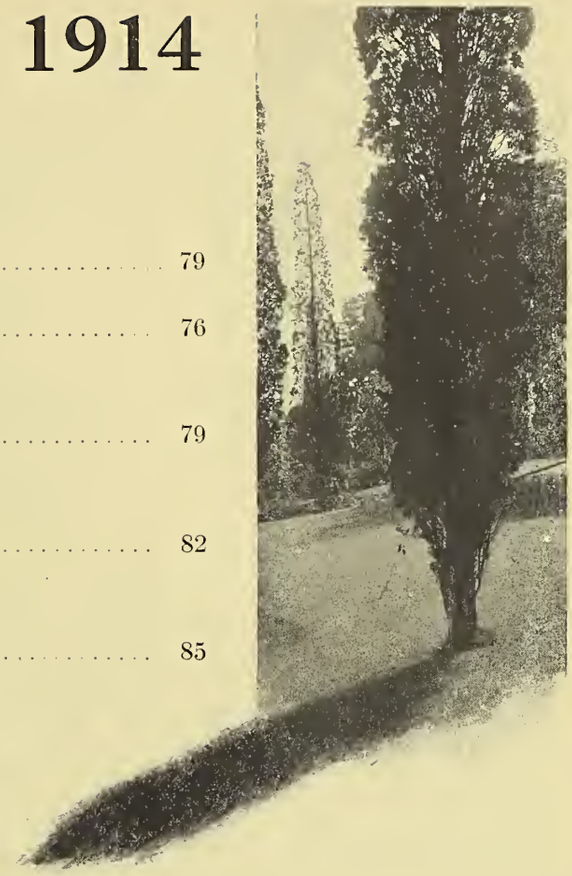
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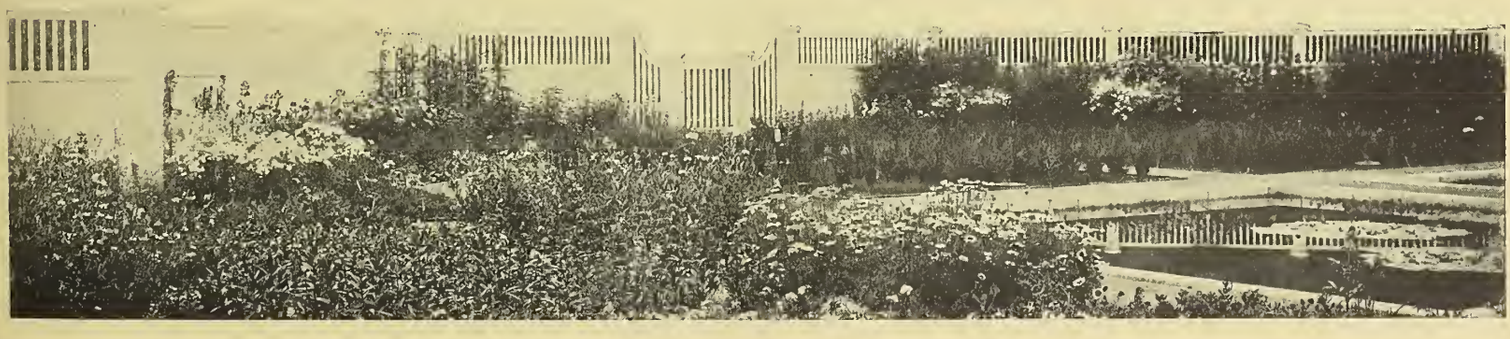
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VOLUME XXVI NUMBER 2

RICHARDSON WRIGHT,
Managing Editor

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The outdoor bathing pool at the country house, while retaining all its practical and pleasurable value, may be made an integral part of the garden's decorative scheme. In this instance the necessary privacy is afforded by the surrounding hedges and shrubbery, while the vine-grown pergola, with its Doric colonnade, produces a fitting classic effect

House & Garden
REGISTERED IN U. S. PATENT OFFICE
VOL. XXVI—NO. 2 AUGUST, 1914



Breaking into the Farming Business

FACTS AND FIGURES FROM ONE MAN'S EXPERIENCES THAT KNOCKED THE BOTTOM OUT OF HIS GENTLEMAN-FARMING DREAM BUT LEFT HIM UNDISCOURAGED—IS THE AMATEUR A SURE LOSER?

EDITOR'S NOTE: *The other side of the story, however painful, is usually illuminoting. Here is the other side of a story. Its genesis is interesting. In* HOUSE AND GARDEN *was run a series of Back-to-the-Lond experiences, agoinst which a subscriber protested. He was a bock-to-the-lander, but he hod had no staggering luck and he was a good enough sportsman to soy so. We challenged him, and he wrote these stories, giving us, without reservation of foct or figure, whot came from his efforts. This month he tells of the first year. The second year oppeors in September. Wos his just a case of hard luck?*

THE marvelous results, published in many current magazines, of mere amateurs who have gone into the farming business and have made great successes—whereas the farmers who have been in the business all their lives can barely make ends meet—are both interesting and encouraging to those "back-to-the-landers" like myself, who have embarked the frail craft of their savings in a similar enterprise, and are endeavoring to pilot it to the haven of financial success.

The following expense account of an amateur's first year on a farm is not intended to act as a deterrent to others similarly minded, though it may serve to caution those who, with but little capital or experience, think to make a small, worn-out farm self-supporting.

When, after an active life of thirty years, ill-health forced me to give up my profession, I naturally turned my thoughts to farming as an occupation and amusement. I had been brought up on a farm and was somewhat familiar with its enjoyments and its requirements. During my active professional life I had not been able to save a great deal of money, but I was in possession of an income of about $250 per month, and I had about $1,500 in cash which I could invest. I had also about $2,000 invested which I did not wish to disturb, as it was bringing in a fair return. I could live quietly on my income if I wished, but I needed an occupation to interest me and occupy my time, and I wished to increase my income. I was carrying, also, a fair amount of life insurance.

It was natural that, upon looking around for a place in which to settle and take up my occupation of farming, I should expect to find one in the neighborhood of my family home, in one of the Middle States, and I confidently expected to do so; but on taking up the search for a place that would be suitable and agreeable for me and my family, I found very soon that land values in desirable localities were far beyond my means. With a great deal of reluctance, therefore, I was forced to look at a distance from my home neighborhood for my farm. We decided that we should like to be near water, so we investigated locations on the shores of Chesapeake Bay. It was important to have railroad facilities, and that excluded most of the Western Shore. From an atlas I found sections on the Eastern Shore of Maryland that had both railroad connections to Philadelphia and boats to Baltimore, thus giving the advantage of two markets. I wrote to the postmasters of several towns whose locations seemed to comply with the conditions, asking each that he give me the name of a reliable real estate agent in his town. After getting in touch with them, I visited several places and looked at the farms offered for sale by the agents. I did not decide at once, but weighed the matter carefully, comparing the sites, and finally found a small water-front farm that complied fairly well with my specifications. It was on a large river but a few minutes' walk from the wharf of a steamboat line to Baltimore, and about six miles from a fair-sized city, from which the railroad went to Philadelphia. The



The amateur soon realizes that a great share of farming is preparatory and done in the coldframe

agent offered me twenty acres at $75 per acre, and I finally agreed to take it.

When it came to making out the papers, the agent, in spite of his verbal agreement, refused to sell me more than fifteen acres at that price, thinking, perhaps, that he could force me to pay more. I refused to do so, however, and purchased the fifteen acres, paying cash for it.



Farmer-boy and mechanic, a necessary combination, was successfully solved in the helper

I had spent nearly a year looking around for a suitable place, and during this time we had been living in a rented house, for which we paid $30 per month. This was 5 per cent on more than $7,000, so it would seem that we might just as well be paying that much, if necessary, on a mortgage on a house which we could own and be paying for gradually, and we would then have something to show for the money.

For several months I was busily engaged upon plans, which I then took to a competent builder in the town near by and had him make an estimate. I had fixed $4,500 or $5,000 as the limit of cost of the house, and as his estimate came to more than this, I was forced to cut down the size of my plans. I finally made a contract with the builder for the erection of the house and for a barn which was to cost a little over a thousand dollars, and a chicken house which would accommodate 100 chickens, and started him at work on them.

I joined a building and loan association, and from it borrowed $3,500, giving a mortgage on my land and buildings as security. I also borrowed $2,000 from a bank, giving some of my life insurance policies as security. Before matters had gone very far, I found it necessary to borrow an additional $1,000 on my stocks, in order to keep things going. It will be seen that these sources provided the means to erect the necessary buildings. The loan from the building and loan association requires payments of about $50 per month, and will become paid up in about six years.

I purchased my land in October. It had been already seeded in wheat by the tenant, and I agreed to pay him about $7 per acre for the seed, fertilizer and labor he had expended in seeding it. This appeared a good bargain, for, even if the crop should make only 20 bushels per acre, ten acres should bring in about $200, and I knew that 20 bushels was considered a small yield.

The farm was a portion of a large farm which had been worked probably since the country was first settled, somewhere in the sixteen-hundreds. It was located about a mile from the barn of the homestead, and although naturally fertile and promising land, it was too far from the source of the ordinary farm fertilizer to have received much during the 200 or 250 years that it had been under cultivation. As a result, it was just naturally run down, and my wheat crop for the year tells the tale. It is too much to expect from even the best land, that it will continue to give up crops year after year for over two centuries without a protest.

About two acres of my land were swamp and beach land that were not cultivable, and I occupied about two more in putting up the house and barn and in chicken yards, and two acres were devoted to my garden and trucking experiments, so that there was left only about nine acres of the wheat. My general plan in regard to the farm was to try chicken raising and truck farming, raising crops which would bring in a large return per acre, thus making up for the small acreage by intensive methods of culture. I thought that for the first year I would try out two or three crops, such as lima beans, celery and onions, with a view to selecting that one which seemed most profitable and suitable for succeeding years.

Early in April I had about two acres of the wheat plowed up for a garden, and forthwith started a liberal allowance of all that seemed desirable for the home garden. The rows through the wheat, where the shocks of corn had been when the wheat was sown, were still vacant, so I had them plowed and planted in potatoes. I had read somewhere—perhaps in an agricultural college report—that lima beans were a profitable crop, paying sometimes as much as $1,500 to the acre. That seemed attractive, so I planted enough lima beans to make about a half mile had they been in one row. The poles alone for these, which I had to purchase, cost about $10. For some of the beans I used ordinary poles, while for others I used wires at top and bottom, on which binder twine was strung for the beans to climb. This system was quite satisfactory, but it incurred more trouble and expense than the ordinary pole. Quite heavy poles, placed about 30 feet apart, were required to support the wires, which were galvanized and about the size of ordinary telegraph wire. I planted several thousand feet of onion seed, about 150 hills of melons, and set out 1,000 asparagus crowns, and enough asparagus seed to make about one-fourth of an acre. I propose eventually to set out several acres in asparagus, as it is said to pay from $150 to $500 per acre. But the



The only crop on the profit side of the ledger, potatoes, did exceed expectations by an encouraging margin the first year

crowns, fertilizer and labor of setting them out make the cost of starting them from $75 to $100 per acre, so that I could not put out much the first year. I purchased 200 strawberry plants, and when these made runners in August, I set out from them about 1,000 more, making perhaps one-fifth of an acre of plants.

I may say, right here, that I did not do this work myself, as my health would not permit it. I had engaged at $28 per month a young man who lived nearby. He did the entire work, assisted at times by an extra man. For a few months I hired a horse and team when necessary, but in August, after looking around carefully, I purchased a steady-going mare for $200. She was represented as being perfectly satisfactory in all respects, and she was a good driver, though rather slow. The first time I put her to work in a plow, however, she absolutely refused to work. She seemed to be willing to haul a buggy all right, but she was above anything so menial as plowing. She was, in fact, quite a balker, and it was only after slowly training her up to it—or rather down to it—that she became willing to do any heavy work.



Hay harvesting is labor, hard, wearying labor, as the amateur soon discovers. The helper and an occasional extra man were the solution

In doing all these things I found it necessary to make a great many purchases of tools, etc., which altogether made quite an amount of cash necessary. A buggy, a light wagon, cultivators, spades, shovels, rakes etc., and many other things. A ton of fertilizer cost about $30. Twenty loads of manure cost $40. Altogether, in spite of my income of $250 per month, I found it necessary in June to borrow $500 more, and later $200 more to meet the demands of the farm. But I thought that this would be all right later, as I certainly would make enough from the farm to settle up these matters.

My first disappointment came when the wheat was harvested. Early in July I paid a neighbor $10 for harvesting it for me—a little more than it was worth, perhaps. No sooner was it cut than a heavy rain started, and every day or so for a month it rained, giving the crop no time to dry out for threshing. It began to mold; some of it to sprout. The rats and mice made nests in the shocks, living off it meanwhile, and the birds of the air ate all the wheat from the tops of the shocks. But finally it stopped raining, the shocks were spread out and dried and the threshing machine came, and for about $4 I had it threshed and put in my bins. It had cost me, altogether, $81.85, and I received 71 bushels, which at that time were worth about 90 cents per bushel.



There is a compensation, but it doesn't go on the books—the stretch of a promising field

Early in August, after this rainy spell, I purchased about 3,500 celery plants and set them out, after elaborate preparation of the ground. But the season was adverse. The rains of July seemed to have exhausted the supply of moisture, for it did not rain again to speak of for almost three months after the celery was set out. As every one knows that celery requires plenty of water, the result may be imagined. Every few days for weeks we hauled water by the barrel and watered those plants, but the labor was too great, and the press of other matters made it impossible to be kept up indefinitely. There was but little growth before October, and by November there were about 1,000 heads left, small and undeveloped. We had all we wanted to use ourselves, but there was little that was fit to sell. Later in the winter I did sell about $6 worth of the best of it.

My lima beans had taken advantage of the July rains and grown well, but the drought afterwards rather discouraged them. On the whole, however, they produced a fair crop that promised returns. But the harvesting of them I found a difficult matter. Lima beans have to be picked and shelled for market, and are shipped in quart boxes, like strawberries. I discovered that each quart cost me about ten cents for picking and shelling alone. An expert sheller can shell about three pints per hour. The market price, early in the season was about 20 cents per quart, but it soon dropped to 15 cents, then to 12 cents, and a final lot which I shipped to Baltimore returned me but 8 cents per quart. I allowed the remainder to ripen on the vines and picked them dry.

I had a fair crop of melons, but not enough to ship, and I found on inquiry that the best price that I could get in the local market for good-sized melons was a dollar a dozen, with but little demand. I did not sell any, but we had plenty to eat, and I gave away to my neighbors dozens of them which we could not use. The dry weather was also prejudicial to the development of my onion crop. I got about three bushels, where I should have, with good conditions, harvested at least fifty bushels. By November the majority of them had attained the size of "sets," and they were allowed to remain out all winter in the hope that they would be prepared to make an early start in the spring.

I had heard that sugar beets were excellent for horses, cows and chickens, so I put in a half-

(*Continued on page* 118)

Our Eccentric Insect Neighbors

THE SYMPHONY OF FIELD AND WOOD—HOW FOR PRIVATE PERFORMANCES—THEIR HOME —WHAT *IS* A BUG?

THE MUSICIANS CAN BE ASSEMBLED LIFE AND WHAT THEY LIKE TO EAT

BY RAYMOND L. DITMARS

MID-SUMMER is carnival time in the insect world. How few of us stop to classify the myriad sounds that come from the meadows and tree-top vegetation! Yet what a killing silence would shatter the languor of the summer night if all the insect songsters were to stop abruptly their serenades! How little we know of these innumerable legions that lurk in the grass-jungles! But the smallest fraction of their numbers flit over the fields by day, dance about our lights at night, or show phosphorescent flashes as they fly. At dusk we stop for a moment by the hedge and listen—listen carefully, as if we were studying the technical rendition of a great orchestra. The predominating sound is a loud buzz, but its several cadences show it to come from various individuals—some large, some small. And this barely reduces immediate recognition of a continuous sharp chatter. These predominating sounds might be called the accompaniment for a sharp and cheery trill, continuous, but its monotony relieved by a broken high treble from another songster. As the ear becomes acute there is another note, precisely imitating the jingling of tiny bells. From this great nocturnal orchestra of tiny folk are many other sounds, but what a shock it is to the popular observer to be told by the scientist that all these insect sounds that come with the night—that have inspired poets to enthusiastic effort—come from members of the order that contains the despised cockroach! Butterflies, beetles and their like are always silent, as are the members of the greater number of insect orders. Thus, at the beginning we find that many pet theories about our insect neighbors may be exploded when we search for facts.



The Katy-did sings by scraping together the roughened patches at the base of her wings

Many eccentric traits about the local insects are little known. It is interesting to learn, for instance, that the large, beautiful moths that flutter about the lamp at night have no mouth parts, and from the time they leave the silken cocoon they necessarily fast until they die; also that the insect's brain is in the breast, or, with some, in the body; that no insect breathes through the mouth, but through a series of apertures on the sides of the body; that no insect sings by means of vocal chords, but all the singing kinds have either hardened edges on the wings, which they scrape together, rub the legs against the wings, or have miniature kettle-drums attached to the body; that spiders are not true insects and are actually headless creatures with a group of four or more eyes upon the back and the mouth in the breast; and, finally, it is interesting to know that the snare-spinning spider, with its ghastly assortment of insect carcasses decorating the web, has deadly and invariably victorious enemies among the insects themselves. Certain species of wasps sting the spiders as they lie in wait for victims, then pluck the benumbed creature from its death-trap and carry it away as food for the wasp larvæ—the narcotized spider to survive and thus remain fresh until devoured by the hatching maggots.

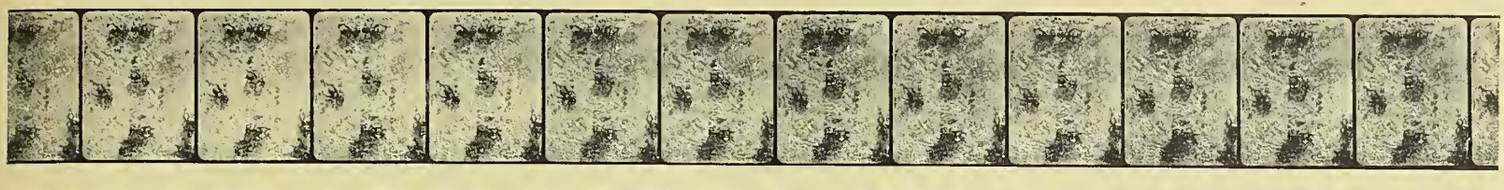
From the standpoint of destructiveness, few of us realize the tremendous importance of insect life and the need for constant study to keep in bounds the injurious species and cultivate their enemies. The enemies of the destructive insects are to be found among the legions of insects themselves, among the mammals, birds, reptiles and amphibians. The common toad is an ever-busy insect destroyer. The United States Government recently made a study of the annual losses to the people of this country by the ravages of destructive insects. The figures are appalling. Some of them appear as follows:

	Annual Loss
Cereals	$200,000,000
Hay	53,000,000
Cotton	60,000,000
Tobacco	5,300,000
Truck Crops	53,000,000
Sugars	5,000,000
Fruits	27,000,000
Farm Forests	11,000,000
Miscellaneous Crops	5,800,000
Total	$420,100,000

These figures were prepared by experts in the Department of Agriculture.

From the viewpoint of classification, the Class of Insects is divided into a number of orders. The most familiar of these is the *Coleoptera*, containing the beetles; the *Lepidoptera*, embracing the butterflies and moths; the *Neuroptera* with the dragon flies and antlions; the *Hymenoptera*, composed of the ants, bees and wasps; the *Diptera* or flies; the *Orthoptera* or order of grasshoppers, crickets, roaches and the like, and the *Hemiptera*, or true bugs. Thus, from the point of classification, we see that the common term "bug," as applied to all insects, is quite incorrect. A true bug is an insect with a beak that sucks the juices of plants or the blood of animals. It has no mouth parts for chewing, and we might think the order is made up altogether of lowly kinds of insects. This is not the case. Many of the bugs are lowly and unattractive of form, but there are equal numbers that are large and beautifully colored. The seventeen-year locust belongs to the order of true bugs. A few of the bugs—not many of them—are among the loudest of the "singing" insects. These are the cicadas, or harvest flies—improperly called "locusts," and have a pair of miniature kettle-drums mounted on the body. Nearly all the remainder of the singing insects belong to the *Orthoptera*, and among these the true locusts, members of the grasshopper family, predominate in number, together with the crickets. These are near allies of the roaches, walking sticks and our familiar katy-did (really a tree "grass"-hopper).

We should also understand the strange life histories of these creatures. It is a common idea that every insect begins life as a caterpillar or grub, but this is not correct, as members of the different orders have widely different life histories. The moths begin life as caterpillars, eating several times their weight in leaves the day, spin a silken cocoon, shed the caterpillar skin and writhe out of it as a pupa—an object looking much like a withered mummy. Under the hard brown pupa shell many won-



Twelve rounds of a gruelling bout for the heavy-weight cricket championship. Note the seconds and spectators roaming over the sawdust while the battlers are clenched into the upper ropes

derful changes are taking place. Limbs are growing, delicately feathered antennæ or "feelers" are forming, and a growth of soft and fluffy hair gradually separates the internal body from its shell. During these changes a winter wind may rock the branch on which the cocoon is attached. It is frost-proof and waterproof and so tough that birds do not care to undertake the labor of extricating the tempting morsel within. With the warm sun of the early summer the transformation is hastened and there comes a day when the pupa skin is split and a delicate soft-bodied creature, coated with feathery down, moves about in the cocoon. The shell of the cocoon is so tough that a man's fingers could not tear it; moreover, its inside coating is smooth and polished. How is this delicate creature, with no mouth parts but a thread-like tongue—or it may have no vestiges of mouth parts—to free itself from its prison? It ejects a wonderful fluid that Nature has designed to break down the strength of the silk. The end of the cocoon becomes saturated with this and with dexterous but feeble limbs the weakened silken strands are disintegrated and pushed aside and a wingless fluffy body emerges. Tiny capes hang from the shoulders where the wings should be, and, as we watch them, they droop and enlarge. We wonder whether these crumpled fragments can expand into wings, but in twenty minutes or so wings are unfurled, though they hang limp and useless. A half hour more and they have expanded into full form. They are slowly waved back and forth to dry. Not long after the moth launches the body in flight.



The cocoon of a silk-spinning moth appears unpromising until



—it opens and discloses the pupa and the shed skin of the former caterpillar

The life history of the butterfly parallels that of the moth with the exception of the cocoons. The intermediate or mummy state of the butterfly is called the chrysalis stage, and when the caterpillar is ready for this it attaches the body to a leaf or twig by means of a heavy strand of silk, wriggles off its skin, and the grotesque object resulting stares dumbly at nothing, like the figure-head of a ship, until the perfect insect emerges. The transformation of beetles is somewhat like that of the butterfly. The young dragon fly begins its life in the water as a voracious hunter of small forms of life. Ants, bees, wasps and flies begin life as grubs, but the young members of several insect orders look much like the parents. The infants of the order containing most of the singing insects are quite like the parents except in the absence of wings, which are suddenly uncovered in moulting the skin. This is also the life history of many species of the true bugs.

The writer has been particularly interested in those species of insects that "sing"; and here is a study that is extremely fascinating, for the different species are hardy, readily maintained as captives, and the student may derive both entertainment and instruction in assembling a varied orchestra. It is possible to collect certain species that sing by day and others that begin their cheery serenades at night. Thus the diurnal orchestra ceases about sundown and the concert for the evening soon begins and with quite different effect in tone and cadence. The very loudest of our singing insects is an exception to the far greater number, as it will not live in captivity. However, the student would probably not care to maintain this species for a pet, as its piercing call is intermittent and deafening. This is the cicade or harvest fly, improperly called the "locust." It produces the loud buzz heard in the tree tops when the sun is at its height in sweltering weather. It is alleged to usher in the "dog-days," and is really a species of true bug, or suctional insect. On each side of this insect's body is a deep pit covered with a membrane—a miniature kettle-drum. The drum head is vibrated by muscles, and at such a rate that the sound produced by these organs—each of them less than a quarter of an inch in diameter—can be heard a fair fraction of a mile. If an instrument the size of the drum employed by human musicians were to produce proportionately as much noise as that of the cicada, its vibrations would jar stone buildings from their foundations. Among insects these extreme feats of noise and strength are the rule.

If we are to make a collection of singing insects we must look for them among the true locusts (the grasshopper group) and the crickets. The Japanese are very fond of these insects and build beautiful cages for them. These are set upon decorative bamboo tables, which give rise to an interesting condition. The writer's friend, Dr. Ishakava, of the University of Tokio, explained that the slenderly-built bamboo table is a quite essential part of the outfit. From one of the members of our party came the natural question:

"But why is a light bamboo table so necessary?"

"Because," explained Dr. Ishakava, "the houses in Japan are rather lightly built. Any one walking over a floor at night disturbs the sensitive insects and they stop singing."

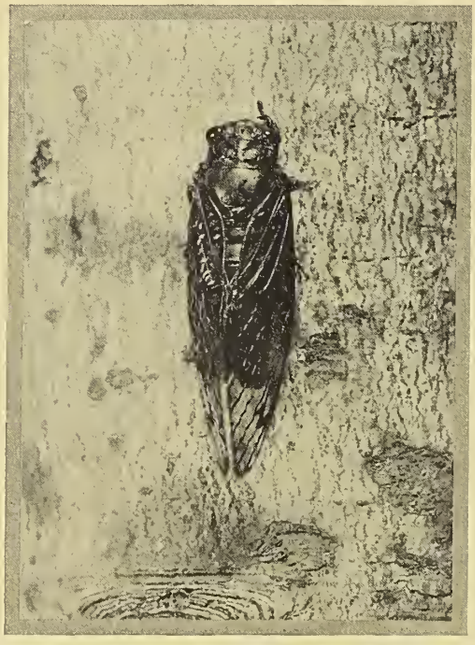
"But we do not follow you, doctor."

"It is this way," seriously continued the Japanese scientist.

"We become so accustomed to hearing the chirp of our caged crickets that, if an intruder were to enter the house, the insects would stop singing. Then we would be awakened—by the silence."

What a novel burglar alarm! But we can see the logic of the argument. To prove it is but to travel a few days at sea and have the engines suddenly stop at night.

A collection of singing insects may be started by the middle of June, when the chirp of crickets and hum of the lesser cone-headed locust comes from the meadows. Later we may collect the meadow katy-did and its much finer-"voiced" ally, the greater katy-did, the smaller field crickets and the sweet-singing "tree" cricket—the latter, incidentally, usually found on low bushes. Among these creatures will be heard a variety of sounds from humming and rasping to the really talkative notes of the katy-dids and various trills and jingles among the crickets that are highly pleasing. The feeding menu for them is very simple: corn silk, meadow flowers, oak leaves and sliced apple.



The seventeen-year locust, a true bug, lives underground for seventeen years as a wingless *nymph*

The principal sport in maintaining a collection of singing insects is the stalking and capturing of the specimens. Crickets are easy to find under stones, but the meadow locusts must be hunted with great care. Let us suppose we have decided on a June hunt for cone-headed locusts, an insect that produces a soft and continuous lisping song in the meadows during June, July and August. It looks like a large and flattened grasshopper, with extremely long jumping legs and elongated pointed wings which fold flat against the body. The green coloration gives it the appearance of a pointed leaf or coarse blade of grass. Its cone-like head adds to the deception and it roosts on long-stemmed vegetation. When disturbed the insect runs down the stalk to its base and is almost impossible to detect from a sprouting leaf. We cannot capture these insects by day, for they are keen of sight, and while they begin singing late in the afternoon, their song is intermittent and stops as soon as they note the presence of the hunter. The best time to capture them is at night, when the collector stalks the loudest singers and by approaching within definite investigating distance can accurately locate the insects by bringing into use an electric flash-lamp. The glare of the light usually causes the insect to stop its calls, but it remains motionless upon a branch or leaf and may be grasped with a delicate pair of forceps, provided the movements of the collector's arms are performed outside the rays of light. If the locust has become silent and cannot be detected when the light is thrown upon it, the collector simply switches off the lamp and remains quiet. In a few minutes the creature continues its song, when its exact location is again determined. Working in this manner the capture of the larger singing insects is a comparatively simple matter, and one soon becomes skilled in the sport. What the hunter should first look for is not the insect's body, which in color exactly matches the surrounding vegetation, but the long, waving antennæ. These may soon be detected by an eye becoming trained in the work, while the outlines of the leaf-green body are extremely hard to see unless the insect is moving. In this way the night songsters of a big meadow are collected one by one and the collector leaves behind him a silent field that a few hours before resounded with the stridulations of the locust chorus.

Right here let us understand an important fact about these singers. All of them are males. Among the insects the females are always silent, and in greatly inferior numbers listen to the gay serenade coming from all sides. In vain the chanting Lotharios continue their calls, usually for weeks, until with the mating period the few females condescend to issue forth and display their charms upon the pollen-soft platforms of the wild carrot blossoms.

To search for the elusive and talkative katy-did—that is, the larger and arboreal species—requires considerable skill and ingenuity. This is the prize of all the singers and a really beautiful creature in its leaf-green garment of concave wings. Like all of the local singers possible to keep under observation, its song is produced by hard and brittle patches at the base of the wings. By rubbing the edges of these together—scraping them, in fact—an amazing volume of sound is produced. It matures about the middle of August and sings until the leaves commence to show touches of autumn color. As this is a tree-top songster, it is necessary to find country where the trees are low. The writer hunted his first specimens in an automobile provided with a swivel searchlight, but the tree-climbing expedition was found to be far more difficult than stalking in the open meadows, because, in the former, the swaying of the branches caused the insects to stop singing before the investigator could get near enough to discover their exact whereabouts. Finally, in the hills of Westchester County, we found a grove of young trees, all of which could be easily climbed. When the collector went up the tree the vibration caused the insects to stop singing, but he roosted among the branches, and, armed with the flash-lamp, the wait was not long before the chorus again started. Determining the branch on which the singer stood, this was shaken while a sheet was held open beneath the tree. "Considerable trouble for a few katy-dids!" says the reader. But what fun we had with those vociferous creatures! They sang until frost, and so demonstrative was the chorus that a parrot in a nearby residence learned the song and favored us with this the greater part of the day—then enthusiastically helped the insects themselves when they commenced to chatter at twilight. As a captive, the katy-did subsists solely upon oak leaves. The oak is its favorite food tree.



Despite its murderous reputation and appearances, the spider has deadly enemies among the insects themselves

There is real fun in maintaining a cricket cage. Crickets may be collected at any time of the day under flat stones in grassy meadows, where they may be heard singing. The females may be recognized by the smooth, straight wings

(*Continued on page* 113)



THE BATHING POOL *at the* COUNTRY HOUSE





The pool on the Slade Estate, Mt. Kisco, New York

ITS INCREASING POPULARITY AN INCENTIVE FOR COUNTRY LIVING—POOLS OF MODERATE COST AND SIMPLE CONSTRUCTION—PRIVACY AND THE SETTING

BY ROBERT H. VAN COURT

EACH year brings a quickening of the love for country living, a constantly increasing interest in the many forms of activity the country makes possible. Pastimes upon land may be enjoyed almost anywhere; the delights of the air may be found as readily in one place as in another, but water sports are not always possible in the majority of localities.

A bathing pool may bring, to those who have not the beach with its sand and surf, much of the pleasure of open-air bathing. There are countless districts, though far remote from a watercourse, where such bathing is possible, where a swimming pool upon the grounds of a suburban house or in the country would do much towards supplying the delights generally supposed to be had only at the seashore or on the edge of some spring-fed lake. After all, such a pool is only the revival, or rather the adaptation to modern conditions, of an exceedingly ancient device, for the bathing pool or *impluvium* was one of the chief features of the Roman villa. Excavations at Pompeii and Herculaneum have uncovered many an old residence equipped with such a pool for swimming; and not infrequently several of them, doubtless, intended for the servants and slaves, while the other was the gorgeously fitted bath of the master and his family. The Romans spared no pains in the sumptuous decoration of these pools and their surroundings: they were enclosed within walls or set in courts of their own amid flowers and trees: beauty was never denied so utilitarian a thing as a bath!

While the revival of the bathing pool may be said to have but recently attained wide popularity, a considerable number of modern pools already exists in great variety, and in forms that range from the exceedingly simple to the magnificently ornate. Present-day pools are frequently built not only within courts, and thus amid surroundings resembling closely the pools of antiquity, but also in the open air, as more in keeping with the lusty outdoor spirit that animates our newer civilization. Many, arranged for use throughout the year, are placed within buildings that may be thrown more or less open during the summer, either by the removal of a glass roof, by the opening of windows, or the removal of glass panels within surrounding arches.

A bathing pool when built out of doors is often placed upon a somewhat retired part of the estate. Where the desired privacy does not already exist, it can often be created by growing tall hedges or shrubbery or by using trellises or other forms of lattice work upon which vines may be trained to serve as a screen. There are instances, however, where a pool may prove a useful adjunct to landscape gardening, and highly decorative it may be made with its surface of clear, fresh water reflecting the trees or buildings nearby. Where the buildings are of the low and broad Italian type, the placing of the bathing pool upon or below a terrace or within a formal garden may help toward bringing the structures and their surroundings into complete harmony.

The sizes of bathing pools naturally vary with conditions. A pool, to be really useful, should be as spacious as circumstances will permit, and only rarely should it be less than fifty feet long by twenty or twenty-five feet in width. The depth might vary from three feet at one end to ten or twelve at the other, for such a pool will be intended, doubtless, for the use of the entire family: the shallow water is quite as attractive to the juniors of the family as the greater depth, where diving is possible, to the older.

The materials of which bathing pools may be built vary even as much as the sizes the pools assume. Possibly the simplest method of building is to line the excavation with brick, upon which may be applied one of the many varieties of water-proof cement that present a smooth, hard surface. Concrete has been used in certain instances, and this, through its greater strength, adds yet another advantage to the pool; for when this construction



The position may alone be of sufficient interest, as in this instance, where in severe lines is mirrored the approach to the formal house

is employed, the pool may be filled at the beginning of winter and allowed to freeze, thus forming a private skating rink. The latest and most approved form of building involves the use of a specially prepared tiling with a surface glazed and absolutely non-porous. Such tiles are imbedded in waterproof cement placed against a lining of brick, with several layers or thicknesses of canvas or burlap between the brick and the cement.

This particular method of construction calls for the use of a narrow gutter of sections of glazed terra cotta, which extends around the pool. It is sufficiently inclined to carry off into drains the water that may fall into it. Bathing pools built in this fashion are usually provided with a water system by which the supply is continually forced into them. This constant pressure causes an equally constant overflow into the gutters at the edge of the pool, and, as the particles of dust or other impurities that fall into the water rise to the surface, where the water is readily affected by the current, they are quickly drained away.

With water supplied in this manner, the contents of the pool are being continually renewed, and thus is solved the difficulty so often experienced of keeping the water fresh and clear and in a condition which renders it attractive to bathers. In instances where pools are built within doors, or partly within doors and enclosed for winter use, the water is first filtered, then heated, and even then sometimes sterilized, before being forced into the pool. About the edges of the pool thus enclosed a floor of stone or concrete often extends, and, if these floors be slightly inclined toward the pool, water used in cleansing them will also be carried away by the tiny gutter at the pool's edge.

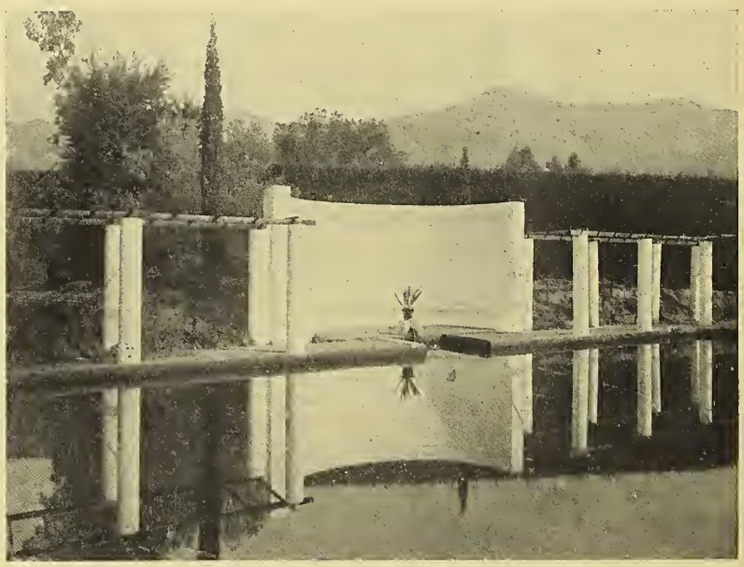
The little gutter also serves as a life rail that may prove a very present help to the chilled or spent bather. The best of life rails is afforded by such a rim of glazed earthenware precisely at the surface of the water. It is vastly superior to guards of rope, against which many objections may be urged, and is preferable to the life rail formed of horizontal lengths of metal placed at a distance above the water, for these, projecting as they do from the wall of the pool, are often in the way when entering or leaving the water, and are even sometimes the cause of serious accident to bathers who may chance to come to the surface directly beneath the projecting guards.

The important details which affect materially the success of a home bathing pool have to do with the source of water supply and the method of keeping that water fresh and clear. The most attractive of water supplies would be a country brook or small stream, and it might be quite possible to connect the bathing pool with such a brook by means of pipes that would divert part of its waters at the times when the pool is to be refilled. A source of water supply to be really helpful, however, must be reliable. Unfortunately, country brooks, though highly romantic, have a tendency either to dry up or else run very low at just the season when a bathing pool would be most used and therefore in need of frequent renewal of its water. A far more reliable source of supply would be the prosaic water works with which most country estates are equipped, or the public water works which often exist even in rural localities.



Again, there are the pools, as does this at Red Bank, N. J., that lend themselves to formal elaborate settings

Unless the pool be built in such a way that the water is continually renewed, it will be necessary to empty it occasionally for a thorough cleansing of walls and floor. A drain for this purpose must naturally be at the end of the pool where the depth is the greatest. Since drainage connections are vitally important, it were well to bear this in mind. The value of a non-porous material for lining a pool will be readily understood when cleansing the interior. The most vigorous scouring may be necessary at, or just above, the water line, but the cleans-



The classical setting in this California pool, while severe of line, fits its environments. It also has horticultural possibilities

ing will not be difficult if, by the use of a non-porous substance, the impurities of the water have not penetrated beneath the surface. Those beautiful bathing pools of the ancients, fair indeed to look upon, could scarcely fulfill present-day demands for cleanliness; their walls and floors were marble, which, being more or less porous, eventually became clogged with all manner of impurities from the water that no amount of scouring could possibly remove. Better by far, though perhaps less picturesque, is our modern earthenware covered by a glaze through which moisture cannot penetrate.

The decorative effect of a bathing pool depends almost wholly upon its architectural treatment or upon the accessories with which it is surrounded. By placing a pool upon a terrace or within a garden, marble balustrades, pergolas, or flights of stone steps may be made attractive details of its surroundings; or, if the pool be in a spot retired and remote, it may be set in a narrow strip of green lawn enclosed by a tall clipped hedge.

Unless the pool be very close to the residence, it will be necessary to provide a shelter where bathers may disrobe and dress, and upon the treatment of this shelter will depend much of the pool's decorative effect. It may, to be in complete accord with its surroundings, be built of rustic work and lined with birch bark; of shingles, brick, stone or any other material desired. The shelters attached to elaborate pools are often provided with shower baths and every other device which ingenuity can suggest, but these details are by no means necessary, nor are they always desirable.

The furnishings of the pool are few and simple. There should be a spring board at one end, from which the bather may dive. A tiny canoe is sometimes a help to the bathers, and always heaps of fun. A few rugs may be spread before the shelter, and, above, might be stretched an awning against direct sunlight. But these are mere details that seldom affect the pleasure of those to whom the pool belongs. The furnishing is by no means an invariable index to the enjoyment the pool provides.



Greater far than its decoration is the sheer sport the pool affords: swimming in summer; in winter, skating

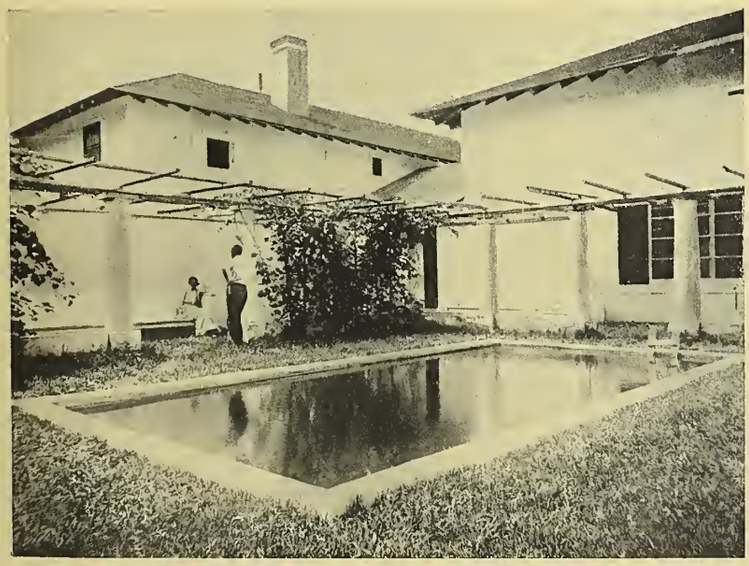


The exterior of the shelter is the key to the pool's decorative effect. Interior development of detail can be *ad lib*

The cost may naturally be just what one elects to spend. Saving rare instances, it would hardly be that of even a simple motor car, while the pleasure which its possession will afford might easily be as great. Moreover, the cost of a motor's upkeep is considerable, and within a year or two it must be discarded for a new machine; whereas the upkeep of any but the most elaborate bathing pool need be scarcely anything. As there are no changes of style in swimming pools, and consequently no new model annually, a pool once constructed may be used practically forever.

For variety's sake, however, it were advisable to make occasional changes in the immediate surroundings of the pool, such as rearrangements of the plants round its edge or the assuring of a sequence of bloom. The varieties of iris, fern and hydrangeas, and the other plants requiring abundant moisture, are especially adaptable to the position. For the informal pool they are unexcelled. Should the pool be formal, clipped box trees may be set at intervals along the edge. One rule, however, should always be observed: a sufficiently broad path should be left around the edge so that the bather will have easy access to the water on all sides.

One who has gone, during the first fresh hours of a summer's morning, into a cool green enclosure screened by a tall hedge, and there dived into ten or twelve feet of crystal water, will hardly wonder that the bathing pool has once more come into its own. And then, when the bathing is over and there comes the thrill and glow in its wake, he will understand why pools are being built upon estates both large and small all over the land. For every man still thinks with pleasure and a sense of longing, of those joyful swimmin' hole days of his youth; and to every living creature Beauty makes her everlasting appeal.



Nor is the pool alone the hobby of the rich man. Here is a modest, serviceable pool, simple in construction and of moderate cost



Homes that Architects Have Built for Themselves

"WYCHWOOD," THE HOME OF JAMES C. HOPKINS AT DOVER, MASS., A REMARKABLE INSTANCE WHERE A HOUSE AND GARDEN GREW TOGETHER

BY HAROLD DONALDSON EBERLEIN

MOST folk simply inhabit houses. A far smaller number, by comparison, live in homes.

There is a vast difference, when one really comes to think of it, between a house and a home. The distinction is by no means an idle splitting of hairs without actual basis. A house may be any sort of dwelling from a mud hut to a marble palace. It, also, may be a home. But here is the distinction. The mere fabric of an abode is a house. It is purely impersonal and devoid of sentiment. A home is a house and something more besides. It is a house plus the accessories of comfort, convenience and good taste that only intelligent and sympathetic human occupancy can invest it with, and, above all, it is instinct with expression of the personality of those that dwell in it.

The house and garden now before us—they are so inseparably connected that it is quite impossible to speak of one without the other—belong to the second category and well exemplify the investment with that atmosphere of human personality which unmistakably stamps the home and imparts an individual character. Through their own abodes architects are, or should be, our exemplars in making homes as well as our guides in building houses. Because "Wychwood" is distinctly successful in both respects, it is worth examining closely to see how the architect-owner has succeeded in accomplishing this dual desideratum.

The site in large measure suggested the house. At the edge of a strip of thick woodland the ground fell away with a gentle slope to the south and southwest. From this spot at the wood's margin there was a long view to the northeast over open fields, stone walls and rolling hills. To the southwest, the eye commanded a still more distant view over undulating country where farms, interspersed with woodland, gave the landscape varied interest. Down the slope to the south, the prospect was agreeably bounded about a quarter of a mile away by a picturesque white farmhouse overshadowed by elms. An old apple orchard stretched off in the rear.

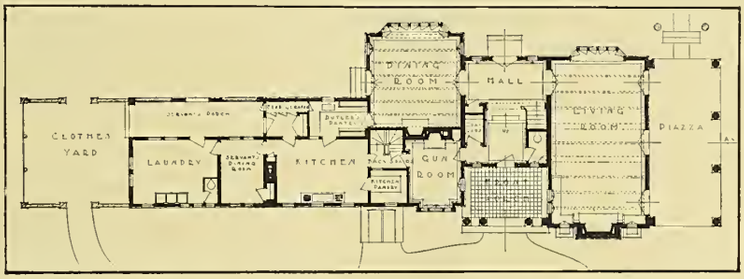
The woodland provided protection on the northwest and north and broke the violence of the winter's winds. The sunny slope to the south and southwest was the very place for a garden. The extended outlook in several directions suggested the exposure for the rooms that were to be most occupied. Upon analysis of the site, two points strongly suggested themselves—the house to be built should nestle at the verge of the wood, projecting far enough to command an unimpeded view from the windows of its chief rooms, and, in the second place, it should be architecturally informal. The illustrations show plainly enough how these

salient features were realized with complete satisfaction.

There was just one obstacle to placing the house where it now stands, but it was successfully overcome and no one would ever know of its existence unless actually told of it. That obstacle was a deep, bowl-like depression at the spot now covered by the forepart of the house and the grass terrace. The fill from some grading that had to be done in other places, however, supplied the need, and the present aspect would never indicate that former existence of any troublesome irregularity of level.

If a house is to be practical and comfortably livable, its designing must begin with the interior plan and a satisfactory meeting of prosaic, utilitarian requirements and work thence to the outside. The aspect presented by the exterior may or may not have pictorial grace and value, but it must depend upon and express the interior plan, if the architecture is honest and true and not merely whimsical, and hence its consideration comes second. It will be most logical, therefore, to begin the inspection of "Wychwood" with the ground floor plan and see how the exterior grew from it as an integral part.

First and foremost among the demands for the new house, one might indeed call it the chief feature, was a big, comfortable living-room with plenty of windows and sunlight. The floor plan shows how this important requirement was met by an apartment extending the entire width of the building with a great fireplace and two windows on the west, three French windows opening upon the piazza on the south and a generous bow window on the east where the morning sun floods through. Every exposure that could possibly be desired has been secured.



In a large measure, the site suggested the house, although the full-width living-room and the gun room are characteristic of the architect

The arrangement of the ample "ingrowing" entrance porch, paved with red quarry tiles; the disposition of a lower hall or vestibule between a capacious coat closet on one side and a lavatory, tucked snugly under the stairs, on the other; the wide hall, raised two paces to the level of the living and dining rooms, with a wide French window, directly in line with the house door, opening on a little embowered porch, all commend themselves on the score of comfort, convenience and generally attractive appearance, also making the first floor desirably informal.

The dining-room, with its wide eastern bow window opposite the fireplace, is quite as cheerful and engaging as the living-room. Unless there be a special breakfast room, a dining-room with plenty of eastern window space is particularly desirable on psychological grounds. There is nothing like morning sunshine for dispelling matutinal megrims and grouches if any member of a family is unfortunate enough to be subject to such disorders. In a country house, where one or more persons take a wholesome interest in out-of-door sports, a gun-room or some similar place is almost indispensable, and the gun-room provided on the floor plan of "Wychwood," with lockers and settles running around all four sides, is excellently contrived for the proper and accessible stowage of all manner of sporting accessories.

A careful and competent housewife, on examining the plans of the service end of the house, cannot but be pleased with the spacious provision made for the kitchen, kitchen pantry, butler's pantry, servants' dining-room, laundry, refrigerator and servants' porch. It will be noticed that the sinks in both the kitchen and butler's pantry are properly placed before windows, to secure abundance of light. The plans also indicate an outside cellar door which is a feature to be grateful for in any house, whether in town or country.

Although the piazza, opening from the living-room and directly overlooking the grass terrace and the flower garden, has been left until last, it is by no means the least important part of the house. In point of fact, it is really an extension of the living room. In summer it is entirely open, so that the prevailing breeze can circulate freely, and in winter, thanks to its substantial structure, it can be wholly glassed in, and then becomes in effect a sun parlor on some part of which the sun plays from sun-up to sundown. Heating attachments are installed, so that in the bitterest cold of winter it is easy to maintain a comfortable temperature. As piazza and living-room floors are on the same level, the French windows, always open, maintain the unity of both apartments. The welcome greenery of indoor plants and a miniature fishpool add their charm when the piazza is closed in



Windows to three exposures flood the living-room with light. A broad fireplace harmonizes with the low-beamed ceiling



The garden lies off the piazza terrace along the axis of the house, a summer extension of the living-room



Edged with gravel paths and wide borders of hardy blooms, the *tapis vert* forms the chief grace of outdoors "Wychwood"

for the winter season and assumes the rôle of sun-parlor.

All the finishings of "Wychwood" are exceedingly simple and sensible. The living-room is paneled from floor to ceiling with North Carolina pine sheathing, first stained and then put in place so that any subsequent shrinkage of the wood will not leave an unsightly mark where no stain has penetrated. This paneling, though inexpensive and severely plain, is highly effective and pleasing and affords a satisfactory demonstration of one of the many available but little used paneling resources of moderate cost. The ceiling is beamed and the spaces between the beams filled with light-hued plaster.

The same North Carolina sheathing has been used for paneling elsewhere in the house, but in the hallway and dining-room it has been painted white instead of ammonia-stained, a coat of orange shellac being first applied to prevent the resin from working through and discoloring the paint. The floors of the same North Carolina stock have been given a pleasant color by applying a coat of the ammonia stain used on the paneling of the living-room.

In general exterior aspect "Wychwood" is unpretentious but comfortable and inviting. Its appearance, from whatever point one views, bespeaks the home. Not the least telling of its characteristics that make for ease, hospitality and confidence of mien is the fact that it sits down on the ground. The tiled entrance porch is almost at the drive level, the long piazza is scarcely raised from the lawn and a close inspection all round the house will disclose no raw foundations nor inquisitive cellar windows popping their heads above ground.

There is scarcely anything that will make a house appear more gauche and awkward than to be perched up on high foundations with a course of ugly cellar windows staring like a man-o'-war's portholes. In such sorry predicament it is about as graceful as a growing lad who has rapidly become too tall for his breeches. At "Wychwood" the cellar windows open into wells or areaways of sufficient size to admit plenty of light and air, and in this manner the house is kept close to the ground. The placing of cellar windows seems a small matter to require so much attention, but the space devoted to it is justified by the frequent offenses against both good taste and common sense in this respect.

The house, standing somewhat back in the trees so that the rear portion is almost wholly hid from view, does not give one the impression of its real extent. The neutral gray of the walls also contributes to the inconspicuous aspect while the broad expanse of roof, sweeping down to the eaves of the piazza, tones in with the thick surrounding foliage and bears out the feeling of a one-story structure when viewed from the garden front. It is a pleasant surprise to find, upon entering, how spacious the interior really is, and the way it gradually unfolds gives the agreeably mysterious sensation that there is some unexplored part still in reserve. The walls are of timber coated with concrete laid on wire mesh, and the exterior woodwork is painted green, though not too dark, as is often the case.

The open arrangement of the house inside, combined with its sheltered and well shaded position and its exposure, makes it peculiarly comfortable and cool in summer. The southwest breezes can have a free passage right through the rooms and halls and, when the house door and the long window opposite it are opened, the circulation is complete. The same conditions of shelter and exposure also render it snug and warm in winter.

But the chief grace and charm of "Wychwood" lies in its garden. From the terrace one descends a flight of steps of fitted boulders to a broad *tapis vert*, edged with gravel paths, that extends all the way to the lily pool at the farther end. On either side of the *tapis vert*, and its flanking gravel walks, are wide borders filled with masses of hardy blooms. Behind these, again, are other gravel paths, while the whole garden is enclosed by hedges.

The entire scheme, as the plan indicates, is marked by extreme simplicity, but is immensely effective. There is no attempt at any architectural embellishments save the kerb of the lily pool, the stone benches on each side of it, the two little wooden arbors midway the area, and, above the terrace, the pergola abutting on the piazza.

Masses of poppies, larkspur, phlox and other bright-hued blossoms yield varied and striking color notes, while less showy plants, most of them hardy and requiring but a minimum of attention, in their humble way enrich the chromatic harmony. "But why," the reader asks, "is the apple tree at the upper corner of the steps out of axis with everything?" That old, gnarled apple tree is one of the chief joys of the garden, and by its very position gives piquancy to the whole effect.

Master and mistress have labored to keep that tree alive and in good health, and between it and the bird bath in the middle of the *tapis vert* there is a close connection. The birds like one as well as the other, and make constant use of both. Indeed, the

(*Continued on page* 110)



Hard by the lily pond at the farther end, a gnarled tree strives to outtwist its fellow up near the house

Growing Ill Weeds as Good Vegetables

HOW BY CULTIVATING THE WILDERNESS SIDE OF THE GARDEN ONE CAN SAVE ON THE PURSE AND ADD TO THE MENU—MILKWEED SUBSTITUTED FOR ASPARAGUS, YARROW AS SALAD, DOCK AS SPINACH—A REPETITION OF THE TOMATO'S RISE FROM NOXIOUS WEED-DOM

BY MARY HAMILTON TALBOTT



Roots of golden thistle cook up to taste not unlike salsify

IT seems only the other day that the French alone ate frogs' legs, mushrooms, and tomatoes—"love apples," as the last were called in England and America, grown like flowers for purposes of ornamentation, but thought to be poisonous, and hence scrupulously avoided as a food—now market staples, so why should we not expect soon to be eating what we now consider weeds, especially as Uncle Sam is recommending them?

"What we call weeds are no more so than other plants that we term vegetables," one of the experts of that bureau says. "Weeds are vegetables, and our so-called vegetables were once upon a time no more than weeds. The classification results from a matter of habit. We are slaves of habit, and because we are so it has not occurred to us that we could eat anything but just the old list of vegetables our ancestors have eaten for generations. But now we are beginning to peer into fence corners and back yards and wild pastures for new and wonderful foodstuffs that we have heretofore regarded as just weeds. It is a bit mortifying that because of this preconceived idea we have let most nutritious foodstuffs go to waste under our very eyes."

Perhaps one of the most delicious vegetables known is milkweed. Rich in nutritious food values and with a flavor like asparagus, it could readily be substituted for this always expensive vegetable. In England it is now being cultivated in gardens where the stalks grow to prodigious size from fertilizing, and the large, thick leaves are marvelously tender. It is cooked like asparagus and served with drawn butter. The tender tips of the leaves of this weed make a salad with a taste so unlike anything now used for this purpose that those seeking new sensations will enjoy it. After the middle of June the wild milkweed becomes too tough and is not good in flavor after the blossoms appear, but when cultivated it is good until fall. It is very easy to raise. Like peas the brown seeds—so familiar to us all in the late summer—should be sown in rows, at intervals, and the tender shoots will be available all summer.

Another weed which resembles asparagus in looks and taste is the poke shoot or pigeonberry weed. These shoots are often found in our markets among the country folks who crowd about the outside of the market house. They should be cooked and served the same as asparagus; on toast with melted butter or drawn-butter sauce. They should not be used after the leaves begin to uncurl. In foreign countries tender blackberry shoots and the tender sprouts of brakes or other ferns are used the same way, especially in Japan. The first shoots of the strawbell, or bellwort, are a good substitute for asparagus, and the roots of this plant when boiled are very good.



The young shoots of common yarrow put tang into a salad

The wild yellow dock, whose long and curly leaf distinguishes it from the short, thick-leaved dock, which is not edible, is one of the most troublesome of weeds, something to be rooted up and destroyed, and yet this vegetable outlaw is one of the most nutritious of food staples. The tender leaves when well cooked and daintily served are far superior to either kale or spinach. A spicy flavor that is most tempting will be added to them if the crisp and tender leaves of the common horse-radish, which grows in every country garden, is cooked with the dock. Cold cooked dock makes a splendid salad when served with either mayonnaise or French dressing, its slight bitterness being very palatable.



Though looked upon as an outlaw, the yellow dock is superior to spinach or kale

In England, where the dandelion is comparatively uncommon, it is raised carefully in gardens as a potherb and salad-plant, and yet in this

country it is looked upon as a most undesirable weed by those whose lawns and meadows are overrun with it. It should be gathered very young, if it is to be used as a salad, but the leaves and roots may be gathered for cooking when the plant is quite large and spreading. The flowers are used as well as the leaves, both for cooking and raw salad. When just blossomed out they are tender and deliciously flavored. For a salad they should be pulled apart and scattered over the young leaves and served with a dressing of mayonnaise and a garnish of hard-boiled eggs. Any of the recipes that are suitable for cooking spinach can be used for this weed-vegetable. Some American market gardeners are following the example of the English and planting dandelions as a spring crop for market. In order to have successive crops through the summer the plants are not allowed to bloom, so that the roots continue sending up successive rounds of leaves until frost nips them.

A familiar weed which has been promoted to the ranks of edible vegetables is the common leek. It has an agreeable flavor as well as wholesome properties, and is used very much as onions and chives in soups, salads and in combination with other vegetables. Both the leaves and bulbs are used. And the cook who wishes to give zest to a dish and has neither onion nor leek at hand may go into the field and gather some wild garlic leaves and use them as a substitute.

No French garden is complete without a plot of sorrel or sour grass, but the American housewife need only look in the fence corners or on the front lawn and have all she can use. Besides making a most delicious salad, either alone or combined with other greens—if a little too sour by itself, leave the vinegar or lemon out of the dressing—it makes most delicious soup or purée, adds zest and flavor to vegetable stews, and furnishes a particularly fitting accompaniment to tongue, liver, cutlets or lamb. A dish found in many German families is made by chopping two quarts of sorrel, a head of lettuce, half a bunch of chevril and a sprig of parsley together and heating in a stewpan until the vegetables wilt, then season with butter, salt, pepper, and thicken with the yolks of two eggs beaten with half a cupful of cream and set in the oven to finish cooking.



The tender leaves of red clover and some of the blossoms are particularly nutritious

The wild pepper-grass is looked upon by the farmer as a most troublesome weed, but it can be used in place of lettuce or watercress, and it contains just enough mustard flavor to be agreeable without the irritating effect of the ground mustard. It makes a savory addition to meat sandwiches. To most people it is known as wild mustard and often whole fields are seen yellow with its beautiful flower.

The common mallow has proved upon experiment to be a most valuable vegetable. It grows in profusion in almost every back yard, and is known to children by the name of "cheeses" because its little pulpy seed-containers have a cheese flavor. It can be eaten either cooked or as a salad. As the latter it is perhaps more palatable, the flavor being mild and mellow like that of lettuce, and it is more tasteless when cooked. The leaves are rich in nutrition, for the roots strike deep into the soil and therefore gather the most valuable mineral elements into the leaves, which are tender and crisp. They are excellent as a foundation for the various kinds of simple vegetable and fruit salads.

A new and delicious salad can be made from the tender leaves of red clover and some of the blossoms, which should be pulled asunder and only the colored part used. It is particularly nutritious, as the clover is one of the richest of all nitrogenous plants, and nitrogen is one of the most strengthening elements, especially when taken into the system unfired. The leaves are strongly peppery, but the flavor of the flower is most delicate.

Wayside cress or shepherd's purse is found along the wayside, and the green seeds it furnishes, if strewn over tomatoes or lettuce, add much piquancy to the salad.

Lamb's quarter, a weed common to both America and Europe, is always found in waste places where the ground is rich and moist and is a most nourishing vegetable. When cultivated in the garden it grows very large stems and succulent leaves. It may be cooked like spinach and other greens, and makes a novel salad if chopped after being boiled, pressed into small cups to mold, and when cold served with mayonnaise or French dressing.

Common yarrow, sometimes called carpenters' grass, milfoil and old man's pepper, is now used as a most wholesome salad plant. Eaten as a salad in the spring it not only serves as a very delicious and novel flavored dish, but as a tonic and stimulant as well. Only the very young and very tender first shoots should be used, for it becomes bitter when matured. It is well to mix the leaves with other green salad leaves, as it is so strong.

In many foreign countries grapevine leaves, either wild or cultivated, are used for making many dishes. In Turkey, a wedding feast is not complete without little rolls of highly seasoned forcemeat wrapped in grape leaves and cooked until tender. The tiny leaf buds of the sassafras tree are found dried in the southern markets of this country. They are rich in mucilage and have a most dainty flavor, a teaspoonful added to gumbo soup or a Brunswick stew adds greatly to the flavor and appearance. In the tropics flowers are looked upon as important addition to the table. The unopened buds of the cowslip, or marsh marigold, add much flavor to the dish if cooked with the leaves of this plant, while elder blossoms are used in Italy for making fritters.

A new all-the-year-round vegetable—like carrots, turnips and other tubers—is the golden thistle root. If dug in September or early October these roots keep all the year. They have a flavor something like salsify and are cooked in the same ways. Even the wild thistle tubers are delicious and may be dug in any pasture or meadow, but those cultivated in gardens are much larger and finer flavored. Another tuberous root which is quite wholesome is that of the broad-leaved arrowhead, found on muddy shores and shallow waters. These are cooked with meat usually, but may be boiled alone. In either case the tubers remain over the fire until the bitter flavor entirely disappears.

It is illogical to suppose that the weeds which have been crowding the wilderness side of our gardens will suddenly spring into fame as vegetables suitable for every table. Popular prejudice must be overcome and the palate trained to appreciate the change in names.







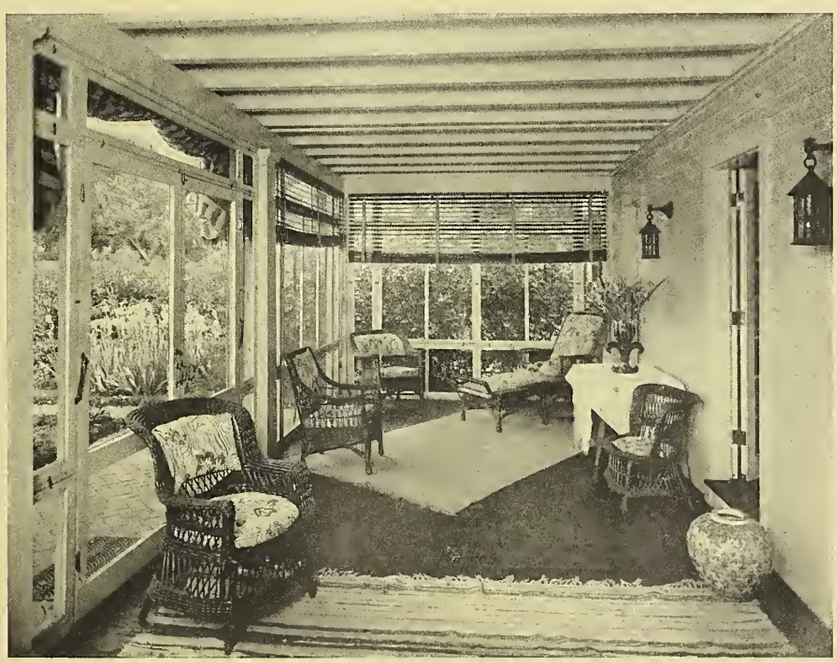
The Blooming at "Iristhorpe"

BEING THE CHRONICLE OF A PLAIN FARMHOUSE WHICH CAME INTO ITS OWN WITH THE HELP OF THE IRIS

BY MARY H. NORTHEND

"IRISTHORPE" began life as a plain farmhouse. That was about a hundred and fifty-five years ago. It stood close by the dusty highway near Shrewsbury in Massachusetts, and there was not the least pretense at any kind of architectural amenity about it. It was just as plain as the proverbial "plain Jane," and, in appearance, not unlike the stiff little houses with white sides and green or yellow roofs that we used, as children, to put in our Christmas-tree gardens and surround with Mr. and Mrs. Noah's family and all the animals out of the Ark. There were no irises to suggest a name except, perhaps, some growing wild in the marshy spots of back fields, and the mere idea of calling the place by any other title than the possessive case of his own cognomen would probably have filled the first owner with amazement and scorn.

When the house was built in 1760, it was only an excellent example of the type familiar all through New England. It had two floors and an attic with a pitch roof coming down in a long slope at the back all the way to the eaves of the kitchen in the one-story ell. The structure was anchored firmly about two full-throated, staunchly-built stone chimneys, and the framing, of buxom, well-seasoned hewn timbers, was mortised and tenoned together with such workmanlike skill that it is as strong to-day as it was when the carpenters stuck a bush on the chimney or ridgepole to show that their work was just finished. Hard by the kitchen door were the other farmstead buildings, barn and byre, woodshed and corn crib, henhouse and pigstye. The place was innocent of even the suggestion of a garden, for the former occupants' interests were agricultural rather than horticultural, and did not extend further in the gardening direction than the care of the truck patch whence came the "garden sass." But the house was thoroughly honest in structure and materials, as honest as the day is long in every particular, and the sterling character of the old work has made the recent transformation possible.



The outdoor living-room at Iristhorpe showing the iris border with the *motif* repeated in the furnishings

Five years ago the present owners came into possession. Neither buildings nor worn-out farm land apparently had much to commend them, but there were latent possibilities. Some of these the eye of the new mistress was quick to detect at once, while others only revealed themselves gradually from week to week and month to month. It was at first designed to repair the old house sufficiently to live in while a new house, near the center of the estate, was a-building. The cellar for that new house was dug and a part of the foundations built, but there the work stopped. The old clapboarded farmhouse



In the living-room with its extended fireplace, the original ceiling-beams and paneling have been retained. Note the andirons of *fleur-de-lis* shape

had had time to display its charms, the new occupants had fallen under its spell, and the projected impertinence of a new house on that land to supplant the venerable structure of the Eighteenth Century was forthwith abandoned.

The house itself was too near the road for privacy or freedom from dust, but with a wooden structure of such staunch framing the removal and placing on new foundations was a comparatively simple and easy matter. Immediately following the removal began the work of rehabilitation and enlargement, in the course of which owners and architect found much to engross their interest. There is always a peculiar fascination about watching anything grow. When that growing object is an old house, full of architectural opportunities, in course of reconstruction and addition, the process of remodeling and growth becomes doubly fascinating with each successive stage of progress.

To have kept the house exactly as it was, with the exception of making necessary structural repairs, would have been impossible. It would have entailed simplifying the conditions of daily existence to a degree quite out of keeping with modern habits, requirements and notions of comfort. Some idea of the original interior arrangement may be gained when we say that on the ground floor there were three rooms in a row with an ell at the rear containing the kitchen. The upper floor was cut up in very much the usual way in old houses of similar design.

Under the scheme of renovation and addition the three rooms of the first floor were made into a morning-room, living-room and library, while a dining-room, hallway with staircase and service wing were added to the ancient structure. The original partitions were left practically unchanged save for one or two openings that were cut as considerations of convenience dictated. The house door, opening directly into the living-room, remained in its old place, but received the new grace and shelter of a roofed porch with trellised sides, over which vines were trained. The windows, too, remained unchanged. The massive stone chimney was used for the living-room fireplace, and on the opposite side, in the new dining-room, an opening was cut for another fireplace. The old kitchen chimney was slightly altered to do service for the fireplace in the library.

The most gratifying feature of the exterior remodeling—one might, perhaps, more appropriately term it "restoration"—is the fact that the old lines of the roof have been left unaltered. More room was needed in the house, sadly needed, but the temptation to put dormers in the roof and utilize the attic was resolutely put aside. This good example might profitably be followed elsewhere. Nothing so destroys the repose and dignity of a house as to break the lines of the roof with dormers. At best they are fussy, troublesome things to manage from an architectural point of view, and where it is possible to avoid using them a house is generally much better without them. The long, unbroken skyline of so many English houses is one of their greatest charms. So conscientious were owner and architect regarding the lines of the roof at "Iristhorpe" that the long slope at one side over the old one-story kitchen ell has been retained and yields not a little grace to the general effect of the whole structure.



The delicate iris color harmonizes well with the mahogany dining-room furniture



Because the house is an old one it nestles familiarly into its site among the iris beds and flowering shrubs

Apart from adding the shelter of a small porch over the house door and running a course of latticed treillage in the space between the windows of the first and second floors, the front of the building was wisely left untouched. The modern desire for outdoor living-rooms has been supplied by the screened-in piazzas added at each end. It may be of interest to readers to note that

the roofs of these piazzas are of canvas painted with waterproof paint, just like the upper decks of steamboats. While these piazzas are not quite architecturally consistent, perhaps, with the rest of the fabric, they nevertheless fill an actual need, and that is quite sufficient justification for their existence so long as the architect has designed them in keeping with their surroundings.

Returning to an inspection of the interior we find a new dining-room at the back of the original three-roomed main portion, corresponding in length and breadth to the living-room and morning-room together. The old kitchen ell has been converted into a hall, stairway and various closets and cupboards.

The new service wing is admirably planned and equipped with butler's pantry, kitchen, kitchen pantry, servants' dining-room, rear hall and stairway—a pleasanter term than "back stairs," with its inherent suggestion of petty gossip and scandal—and laundry. An interesting feature about this service wing is that it has no connection on the second floor with the rest of the house. It is entirely taken up with servants' bedrooms, of which there are four, bathroom and a large sewing-room at the rear. Above the first floor the service wing and the main part of the house are to all intents and purposes separate buildings. Such an arrangement has several considerations to commend it.



The iris borders stretch along the brick paths in masses of frail hue

On passing through the house door into the living-room one finds a bricked fireplace of somewhat unusual pattern immediately opposite. A long mantel shelf extends not only over the fireplace, but over an iron-doored oven at the side. All the rooms are low-studded and the great ceiling beams are all visible. Most of the old paneling has been retained, particularly in the morning-room, and renewed with many fresh coats of paint. The old strap hinges and latches have been retained wherever possible and where they were missing careful reproductions have taken their place, so that the Eighteenth Century feeling has been scrupulously maintained.

The arrangement of library, living-room and morning-room all in a row, with the connecting doors in a line, creates an impression of greater space than really exists. "Iristhorpe," however, is not a small house when the additions to the old fabric and the new service wing are taken into account. For the accommodation of guests the bedrooms on the second floor—there are but four, as the plan indicates—would, of course, be wholly inadequate. To meet the requirements of hospitality, therefore, especially on occasion of week-end parties, a loft over the stable has been made into a suite of bedrooms, while an adjoining screened roof piazza can be used for sleeping or lounging.



The glass doors of the morning room open on the porch. Always the iris is the *motif*, but it is never insistent or obtrusive

"What's in a name?" is, perhaps, a very hackneyed question to ask, but it occasionally brings forth an answer worth having. In the case of "Iristhorpe" the name has supplied the leading *motif* for the scheme of interior decoration and has echoed the dominant floral factor in the make-up of the garden. The mistress of "Iristhorpe" has a fancy—no matter whence it came—to surround herself with plantings of this graceful flower, and hence came the name of the estate. Such is her fondness for the iris that she has it indoors in vases in every possible place, and wherever a conventional flower *motif* can be used the fleur-de-lis has been chosen.

The iris or its conventionalized form appears in the wall papers, in upholstery stuffs, in window curtains, on table linen and china in seemingly endless variety and repetition. The tops of the andirons in the living-room are wrought into lily shapes, and again in the dining-room fireplace the same design is seen in more

(*Continued on page* 113)



The garden at Iristhorpe possesses an old-world charm and simplicity which is in keeping with the spirit of the house







Types of Garden Architecture

THE STYLE AND ARRANGEMENT OF GARDEN ORNAMENT IN RELATION TO THE HOUSE AND ITS SITE

SEVERAL elements enter into the proper treatment of garden architecture. Perhaps the most important to note is that the style of the house should determine the style of garden architectural decoration. In this way the garden not only becomes an expression of the house in a larger and freer way but the two are intimately related and bound together. The purpose of garden ornament should also be borne in mind, and the pergola, the pool, the sundial or the bird bath should be located strictly in regard to their use and function. There is, finally, the general contour and position of the land to be considered, and in the planning of the garden and the placing of garden ornament it should be remembered that the successful garden is one which, in a special sense, belongs to its site.



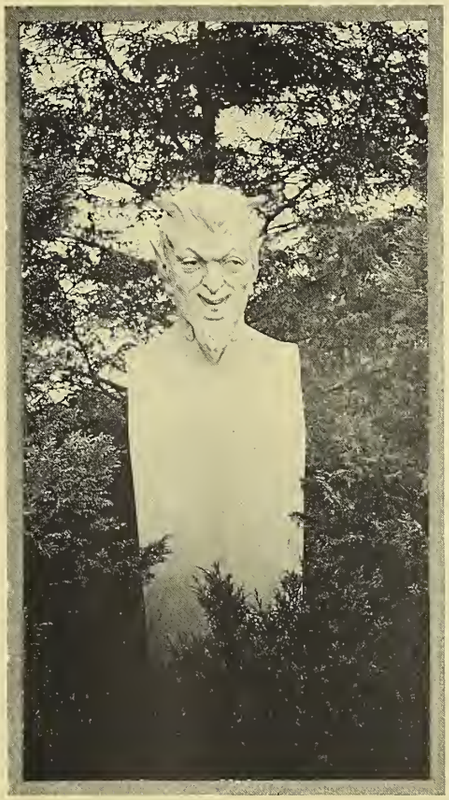




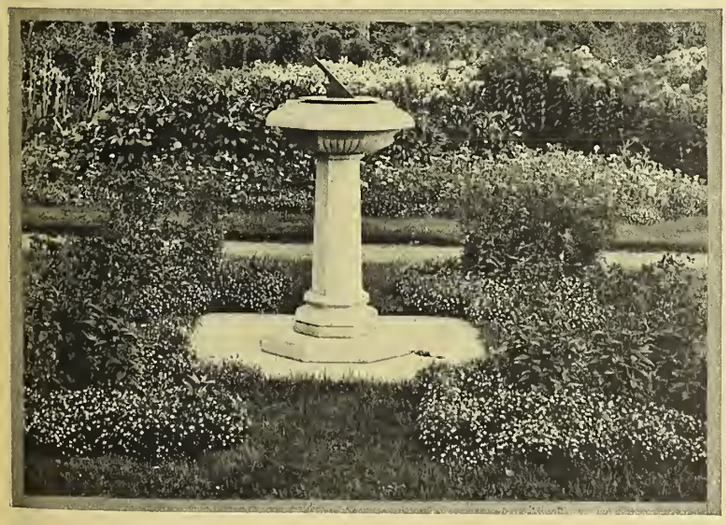
















Planting the Winter Garden



IN AUGUST SHOULD BE SET OUT EVERGREENS FOR SHELTER BELTS AND WINDBREAKS TO MAKE ATTRACTIVE AND SNUG THE GARDEN NEXT WINTER

BY GRACE TABOR

ALL too commonly is gardening activity and thought concentrated upon the spring, summer and autumn—as if these were the only seasons when out of doors invites! Winter is left to shift for itself: to furnish a dreary, dragging interval of unloveliness and desolation—exactly what winter can and will do, superlatively, if left to itself. But that the intelligent and enthusiastic gardener should be content to allow even the winter season to conquer him seems really a reflection upon either his intelligence or his enthusiasm. For there is no time during the year when Nature and the garden can be helped so much with so little effort—providing that effort is made at the proper time and is properly directed.

And then the indolent joys of the winter garden! No spraying, no weeding, no perpetual cutting off of dead flower heads, nothing for the gardener to do but take his ease and contemplate in peace! Surely just this phase of it alone is enough to stimulate to its realization, for what a garden paradise such negatives promise to the summer-jaded struggler with bug and blight and brigandage of weed, and precocious going to seed!

The winter garden, rather more than the gardens of other gladder seasons, should be closely related to the house. For one thing, its trim snugness is too precious and comforting a sight to be removed from indoor window contemplation; and for the other, access to it should be as nearly direct as may be, to avoid the unpleasant exposure of a walk outside its protective shelter. The real winter garden should be so complete a shelter that walking about and loitering within it will be not only possible but pleasant, when such out-of-doors walking would not be considered save under the lash of necessity.

How is this highly desirable state of snugness to be brought about? Is it actually possible to achieve such a happy retreat? These are the two questions that always come tumbling over each other when a winter garden is first broached to the man that is a stranger to the idea.

Such perfect retreats are possible, though in full perfection only where ground space for planting is not limited—at least, not too limited. For to make use of shelter belts to the best advantage requires considerable space, the principle governing their employ being the gradual breaking up, sifting and scattering of wind rather than the actual stoppage of it. As a matter of fact, wind is never stopped, and any obstacle interposed in its path only diverts it, turns it up or aside where, more likely than not, it drags after it the otherwise still air on the opposite side of the barrier, creating a cross current and no end of draughts and unpleasant, penetrating little streams of chilliness. Long range shelter belts, however, do not divert wind; they receive it and pull it apart as it passes through them, until its speed is reduced and its strength tamed little by little—and at last it is nil.



The wall of unclipped arborvitæ sifts and scatters the wind, this variety being peculiarly fitted for wind resistance

All sorts of evergreens furnish the material from which, or by means of which, the winter garden is to be developed. From the biggest and most splendid forest monarch down to the wee dwarf of the horticulturist's art, there is an opportunity to use everything—and whatever the circumstances or opportunity there is happily something to use. The outer belts or screens demand the sturdiest and hardiest varieties; the garden itself may be enclosed by any one of several varieties; and, finally, it may be planted within its enclosure with one or several of the smaller growth varieties. It is only in some such definite arrangement as an evergreen

garden that the myriad fancy forms of Biotas and Retinospores and Arborvitæs, with which the nursery catalogues teem, may be suitably and tastefully used.

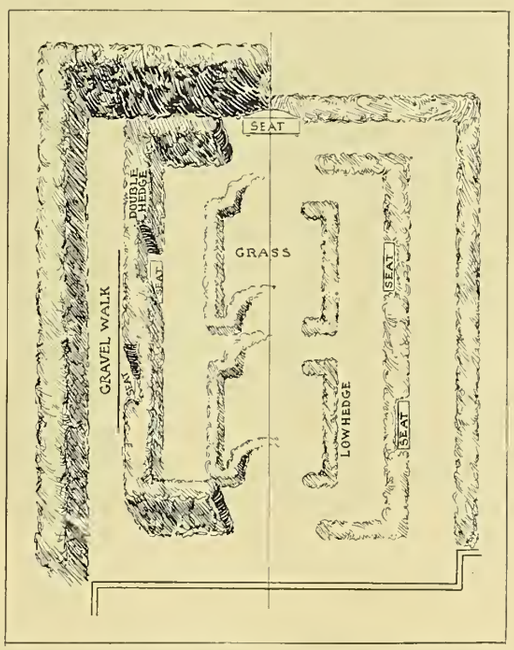
Probably no garden material in the world is more mistakenly used than these fancy forms of conifers that are constantly urged upon the possible buyer—these and rhododendrons. It would be tragic, if it were not irritating, to see how combinations of every known variety are eagerly sought, laboriously planted, and triumphantly displayed, even as a collection of curios might be. As a matter of fact, such plantings are curio collections, and nothing more. The only relation they bear to the art of the garden is in the fact that they are plants—and gardening as an art depends upon plants to a very great degree. Apart from this very obvious association, these assemblages have really nothing to do with garden making—except that they present an obstacle to the real work, if one proposes to undertake it.

To get this class of evergreens at rest where it belongs will be well, I suppose, now that these varieties are under consideration—although the beginning of the winter garden lies, of course, away out with the outermost shelter belt, whence the planting works in. So we will consider the planting of the garden proper first of all, and its protective wind screens and the setting out of various kinds of shelter belts later.

The material which is to make the winter garden, let us bear in mind, is of the most precise character. To preserve the eternal harmonies must be provided a garden design of precision, of symmetry, of formal lines. No slouching, no picturesque disarray here, but polite elegance, courtly perfection and elegant simplicity. All visual effects are secondary to and dependent upon this pervading beauty of order and proportion, which must be assured in the design before even a tree is planted. However snug and warm and sheltered the winter garden may be, it will be less than perfect if it fails to please the eye.

With the design the work really begins, in this instance as in every other, with the purity and beauty of that design occupying even a little more exalted position than in an ordinary flowery summer garden. For flowers are like charity and will cover an almost endless multitude of designing sins, from which the garden that is not to have them must be free.

Wherever the winter garden is, therefore, consider its relation to the house and the form and pattern of it most carefully. The axis of any prominent house feature—a wing or porch or window—or the axis of the entire house, should furnish the axis of the garden.



The form and pattern of the winter garden must be laid out with relation to the house. A preliminary sketch is advisable



In addition to being a bulwark, the windbreak should preserve the garden harmonies of symmetry and formality



White pine makes a regular, interesting hedge, with the additional advantage of growing well in light, sandy soil



A good planting of hemlock spruce masses the evergreens in a manner that diverts the wind and affords the garden, both winter and summer, a fitting background

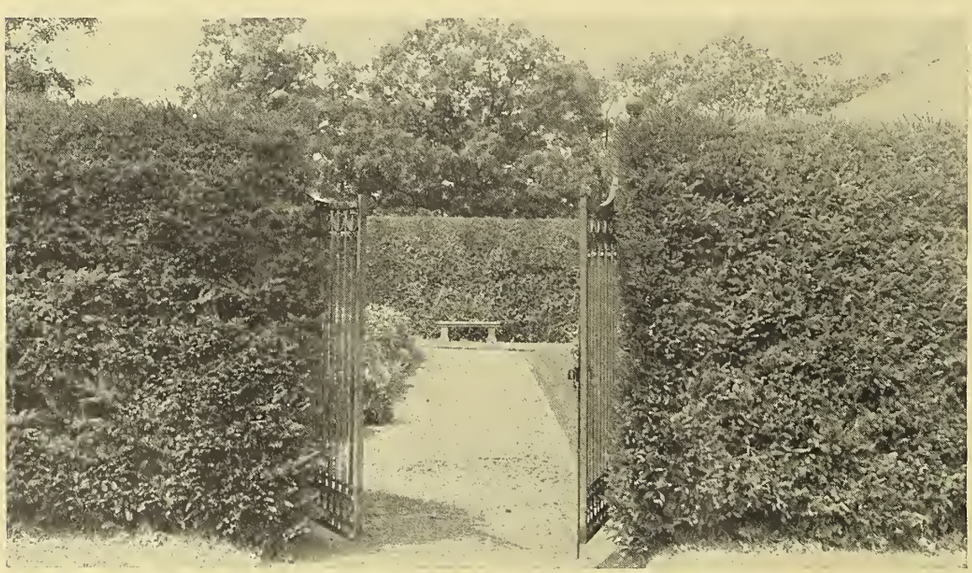
It is along an axial line that unity is attained. Start with this, then extend the limits of the garden as far in each direction as may be convenient, and consistent with complete shelter. A winter garden may be large if desired, for suitable planting will provide shelter over even a good-sized area, but small spaces develop into charming little winter retreats, delightful to humans and birds alike.

Nothing will ever excel an inclosure of unclipped arborvitæs around the garden proper, although a sheared hedge of these, or of hemlock or spruce or pine will serve as well for protection. Pine, however, even though it stands shearing and makes a very rugged and interesting hedge, is not very satisfactory, to my mind, because of its naturally open growth. By its very nature it cannot present as even and perfect a surface when sheared as does hemlock or spruce; and when soil conditions are favorable to anything else, I should not advise the use of it. In light and sandy soil it may be advisable to plant it, but under ordinary conditions hemlock will grow and thrive, and so will arborvitæs and the white spruce (*picea alba*). The latter, however, is not satisfactory south of the fortieth parallel, for its home is in the coldest regions of the north, and it languishes under heat.

All these are native trees, and there is really no reason for considering any exotic species except, perhaps, the Norway spruce (*picea excelsa*), which grows faster than the native and is therefore sometimes to be preferred. It is commonly used more for hedges than the native *picea alba*, but there seems to be no good reason for this; it does not stand pruning any better, neither is it any handsomer as a tree. And the native is more aromatic, which is a decided advantage if one wants the spicy odor of the winter garden to be a feature.

Inside the inclosing hedge, walks may be bordered with almost any of the smaller growing evergreens that fancy dictates, and the pattern or design marked out with these. The thing to avoid in this, as in every other kind of garden, is too many kinds. Select with deliberation that kind which best pleases you individually, then use it mainly, with perhaps one or two other kinds where circumstances may demand or permit. Such planting will produce restful and dignified effects—the exact opposite of what a mixture will do.

In the garden of the little diagram, for example, the entire design might be carried out in arborvitæ, sheared to the different heights required; or the outer and inner hedge might be of hemlock, sheared, with the inside borders around the squares of *Retinospora obtusa*, unsheared, and the arches of *Thuya occidentalis pyramidalis;* or hemlock or pine or spruce might form the outer protective hedge with the Chinese arborvitæ, which is *Biota orientalis conspicua* or *Biota orientalis pyramidalis* for the inner



When sheared, the spruce hedge presents an even and perfect surface. Its use for inclosures and for the formal garden near the house is unexcelled



Good taste frowns on the "fancy massing" of varieties. Stick to one

double one. These will not grow high enough to make of the outer walk a fully protected promenade in very cold weather, but they sometimes reach the shoulder, and will make an effective barrier. With these the dwarfer *Biota orientalis compacta* might be used for the center hedges, with the arches of the common native arborvitæ—*Thuya occidentalis* or the pyramidal form of this. The latter retains its fresh green color all through the winter somewhat better than the type.

Outside the garden proper a screen planting of some one variety should be grouped, densest on the north and northeast or northwest, according to the direction from which the prevailing coldest winter winds come. Out and beyond these, other broken groups, arranged according to the principle which the diagram illustrates, should intercept these same winds and begin their undoing while they are still some distance away.



Double rows of arborvitæ sheared, and even unclipped, form a fully protected promenade in very cold weather. Spruce, hemlock or pine serve effectively for the outer row

No finer tree than Nordman's fir can be found for the outermost screen plantations; it is strong and hardy, retains its lower branches even in old age, and a single specimen offers a formidable "wind-shredder," for its sturdy leaves are thicker than those of other similar trees. Groups of these and of the white spruce planted to shield the space where the winter garden lies will form of themselves delightfully sheltered little groves.

In planting these, or any other evergreen, set the individuals far enough apart so that they do not touch, or more than touch, at the time of planting. They may be planted in much more open spacing than this, but they should never go nearer, the idea being to give them an opportunity naturally to commingle their branches as they grow and to adapt themselves each to each.

Plantings that are made for immediate effect will therefore take fewer specimens than would be needed if small plants were used. For sheared hedges it is best not to start with them very large, lest gaps that will not cover show between the fully developed specimens. The smallest size is placed one foot apart in the row, this being as close as they need ever be planted. I should never advise using plants so large that they will require more than twenty inches between them.

I have purposely avoided suggesting any of the fancy evergreens so commonly and impetuously admired, for it is doubtful if any arrangement of these can be made that will add anything to the landscape; under any save the most exceptional circumstances their use cannot be too resolutely avoided. But within a winter garden one is free to choose material that would not be to the general advantage of a place if used outside this space. If there is a favored variety, choose it in place of what I have suggested for the inner planting. Do not mix many varieties, however; stick to the one, notwithstanding all that may be said

(*Continued on page* 112)



Broken groups on the outer rim of a garden prove perfect wind shredders



The planting of white spruce should be plotted out with an eye for their eventual forest grouping and the forming of sheltered groves



Quality Crops for the Home



IN THE BERRY PATCH—STRAWBERRY CULTIVATION FROM INITIAL SOIL TREATMENT TO WINTER MULCH—WHAT ARE THE BETTER VARIETIES?

BY D. R. EDSON

OF the various small fruits which may be grown in the home garden, none are more highly prized than strawberries. Properly cared for, a very small patch will yield enough berries to supply the family table through the season, which, with modern varieties, should extend over some six weeks in early summer, with a very worth-while fall crop from the autumn-fruiting varieties.

Strawberries are comparatively free from injury by insects or disease. But two very common causes of failure are late frosts and early drouth. These must be kept in mind and guarded against as much as possible while planning and caring for the beds. Any average good garden soil, provided it is well drained, will grow good berries; but if it is likely to dry out quickly when the spring rains stop, provision should be made for supplying water if one would be sure of results. Good culture and mulching will help, but the only absolute safeguard is a system of irrigation, such as that described in last month's HOUSE AND GARDEN. The trifling expense involved in installing such a system over the berry patch will be more than repaid on the first crop. If there is any choice as to location, put your strawberry plants where they will not be too much protected. A warm sheltered pocket, lying to the sun, will bring the blossoms out too quickly in the spring, so that, while you may stand a chance of getting some earlier berries, you also take a big risk of losing all the first setting by having the blossoms nipped by a late frost. Late sorts, planted on a northern slope, will considerably lengthen the season. Removing the winter mulch too early in the spring also induces premature flowering, and consequent risk of losing the first part of the crop.



There is no better time than the present for planting. If pot-grown plants are used a full crop of the best berries may be gathered next season. These cost slightly more than "runners," but are well worth the difference; 150 pot-grown plants costing $3 to $5 will just about fill a bed of the size described above when set in rows 2 feet apart, 15 inches apart in the rows.

The plants may be set out any time up to the first of September; but, as a rule, the sooner after the middle of July or the first of August, according to locality (the farther north the earlier), the better. The plants are usually ready to be shipped about August first.

The fine varieties are many. Michael's Early is a standard early sort, but it is small and the quality is not of the finest. Early Ozark, a new sort, is almost if not quite as early, and very large and fine flavored. For mid-season the old favorite, Glen Mary and Bubach are hard to beat; they are both very healthy, strong growers, with extra large fruit of the finest quality. Fendall is a new mid-season sort with an exceptionally long fruiting season, which makes it especially desirable for the home garden. For the latest berries, Commonwealth is very fine, and Sample and Lester Lovett are old favorites. These by no means cover the whole list, but unless you have had experience to show you just what varieties give you the best results, Early Ozark, Glen Mary and Commonwealth will give you a satisfactory succession of berries over a long season.

The most important part of the job is the preparation of the bed. Strawberries are heavy feeders, and next season's crop will depend almost entirely upon the growth the plants make this fall before freezing weather. If manure is available, spread on a good dressing of it; if not, try to select for the strawberry bed a part of the garden which was heavily manured in the spring or last season, or where grass or some other green crop has been growing the previous season. In addition to this a good dressing of high-grade garden fertilizer, and ashes if you have them, should be worked into the soil with a rake after the ground is plowed or forked. If you have the various ingredients for mixing your own fertilizers on hand, a mixture of nitrate of soda, tankage, acid phosphate and muriate of potash, in the proportions of one, two, three, and two parts respectively, will be right. Prepare the soil until the surface is as fine as an ash heap.

When you do get ready to plant, go over the surface again and set the plants on a fresh surface, so that the dry top soil will not fall into the hole. Put them in as firmly as possible, after first accurately marking out the rows both ways, if there are several, to facilitate after culture until they get too large. Make the holes to receive the roots large enough so that they may be spread out in a natural position. Set them well down to the "crown," but not over it. When the plants arrive the roots should still be fresh and moist. If they seem dried out, place them in a shallow pan of water. Should the roots be so long or ragged as to be inconvenient to handle, trim them back. The large outside leaves, especially if they seem inclined to wilt, should also be removed. Have the roots wet, or very moist, when planting, and if the soil is very dry, watering in the holes just before setting the plants will help.

The plants may be grown either in "hills," a single plant by itself, or in rows, in which the plants are set out singly, but the runners are allowed to fall on either side of the main row, until there is a solid strip of vines, a foot or more, according to the method of cultivation to be used. By the former method, plants are set out every year, or every two years at the most, the object

(*Continued on page* 112)

Water Gardening at a Minimum

SAND DUNES IN FRONT, MODELING CLAY IN THE REAR, AND GOOD GARDEN SOIL BOUGHT AT A PREMIUM BY THE SPOONFUL: IN SUCH A PLOT WAS MADE AN ALLURING GARDEN POOL

BY ELSIN GREY STARR



It represented the outlay of seven dollars and selections from Nature's store

IN the face of the most discouraging conditions was my water garden begun. Behind our summer cottage on the lake shore lay a plot of sunbaked modeling clay, a veritable slough of despond to the unwary neighbor who ventured through on a dark, wet night. A more unattractive spot could not be imagined. The soil was so poor that it afforded scant pasturage even to grasshoppers.

This I had plowed up by a farmer, who looked unutterable skepticism when I confided my plans to him. He turned up eighteen furrows, each thirty feet long, of leaden rubber. When these were sufficiently dried they were thrown out by the enthusiastic gardener and the colored man-of-all-work, who sighed and sulked and confided to the cook that "Nuffin gwine to grow in dat ole soil, harder 'n de heart of Phar'o."

Neither inspiration nor perspiration was lacking, however, and heroic perseverance finally effected an excavation of one foot in depth over the whole pond area, with deeper holes the size of washtubs which were filled with the soil, I have learned, water lilies love. Oddly enough, all water garden experts bid you beware of soil taken from old bogs or swampy places!

Since I was surrounded by sand dunes in front and modeling clay in the rear, and good garden soil must be brought from a distance and paid for by the spoonful, I determined to make an experiment, and sent the darkey out, his trousers rolled to his knees, his woolly pate adorned with a paper cap made from the end of a flour sack bearing the word "Glory" in prominent blue letters. These caps seemed to stimulate his halting appetite for adventure. Perhaps he drank in the rather too openly voiced opinion of the neighbors that he added a tropical touch to a northern landscape, and should be encouraged.

The same farmer who had charged me a dollar for a microscopic load of garden soil was obviously pleased to give us as much of his bog as we cared to remove. This was mixed in the proportion of two-thirds muck and one-third well rotted manure.

The lily roots were placed in old baskets and carefully lowered into the beguiling depths of loam. It was hard to choose from the distracting list of water lilies, but I felt sure that in this, as in almost all other gardening, if a picture is wanted, the simplest way should be used. Shutting my eyes to the temptation of blue and lavender, I painted this picture with white and pale yellow and pink, selecting the hardiest varieties listed.



The lily roots were placed in old baskets and lowered into loam hauled from nearby bogs and swamps

These were planted in June, and they settled down into their new homes and began at once to show their appreciation of proper soil conditions by a sturdy growth. In July the first blossoms gladdened the gardener's heart, as well as the hearts of her neighbors who sauntered over to scoff at the unsanitary frog-pond, but who remained to admire the beauty of the lilies in the pool and the margin of blue flag, transplanted by the hundred from a nearby pasture.

They gave a riotous profusion of bloom and were a blending and unifying factor in my background scheme—a bold splash of one color that led a visitor to tell me that, outside of Japan, he had not seen blue flag so treated. The iris were brought from the pasture in company with the Royal Osmunda fern, the Water Arum, the bodkin-like Pickerel weed, and a plant resembling the *Gypsophilia* in its daintiness of bloom, which was very beautiful the first year, but which later proved to be a pest, its growth being so lusty that it bade fair to take possession of the entire pond, and had to be pulled by the babies of the family, who waded out in their little bathing suits, clinging to the rampant cat-tails on shore. They clamored for tin pails in which to store the tadpoles, goldfish and caddis worms they were momentarily discovering; the very ones we had stocked the pond with for the purpose of destroying the mosquito larvæ.

The cat-tails delighted the children, and if one has a large pond area these should be planted. In my small space they proved a rank weed and were also pulled out, "though it took huskier arms than the babies'" to do it.



The garden had cost in coin just seven dollars, five for the water lilies and two for my plowman's work. The rest had been gathered from Nature's store from nearby fields and fence corners, and served as reminders of joyous trips made with the babies perched beside me on an old spring wagon, the mollified and somewhat more interested negro driving old "Topsy," and admonishing the children from time to time that "he done toted

'em outen de las swamp he gwine to, an' lessen dey stay close by dis time he sho' nuff gwine to trim dem up."

All that summer I had the pleasure of picking from one to a dozen lilies a day, for they began to bloom the last of July and continued until the frost nipped them in October, and the additional pleasure of seeing other water gardens spring up from the grounds of my friends, some of them larger and more elaborate, but none of them nearer to Nature's heart or more keenly enjoyed than this one.

Realization so seldom outstrips anticipation that when it does, one feels impelled to pass on the possibility to others. Of course a water garden presupposes a reliable water supply. In this case a windmill supplying our cottage and two other neighbors could be depended upon to furnish water as often as was needed to make up the loss from evaporation and transpiration by plant life. Ordinarily the hose was turned on for a couple of hours once in two weeks during the hottest summer months.



From a neighboring field were brought blue flags that were planted by the hundred on the margin

A few years later I made another pond on our farm. Here the conditions were entirely different. We had an ideal situation: the ground sloped gradually from the garden, our water supply was the overflow from a spring further up the slope, and we had a beautiful forest background.

But the despised modeling clay which had made the first pond such a simple and inexpensive thing to construct was lacking here, and as inclination and means have obliged me to practice only the free and inexpensive ways of gardening, which really give the greatest happiness for the least expenditure, a cement pool was not to be considered. Knowing that I had neither moles nor water rats to burrow through my pond walls, I decided upon a puddled clay bottom and sides.

The men who were doing the excavating were fearful that stiff clay would not be found on the place, but a charge of dynamite which was fired to dislodge a sulky granite boulder from the pond site disclosed a bed of blue clay. This I hailed with delight and instructed the men to use it in covering the sides and bottom of the pond to a depth of four inches, after it had been well worked and kneaded to the consistency of puddle. One end was dammed up and here I was obliged to use cement, but the shoulder came below the water surface, and the hard edge of walling was disguised by the judicious use of moss-covered boulders.

One must remember, however, that no rocks of any kind can possibly be an ornament unless they are natural or appear to be so, and are associated with suitable plants.

Here we used the native shrubs as a background, and I have gratefully observed that those found within a radius of a few miles give a better effect and grow more vigorously than those ordered from a distance. An old lady in the neighborhood shamelessly shared her sumac and wild cherry, and that most generous of all shrubs, the lovely white alder, informing Eli with a knowing wink that she "w'ant going to let it get out in the neighborhood that I was collecting such rubbish."

The rugged old boulders that were rolled up from the bed of the pond and which were sparingly used as rockwork on one side, simply demanded pine trees as companions, and these too came from a nearby pasture.

Whenever we see natural waterfalls we see either close by or at a distance still higher ground from which the water has sprung. So in this case I was glad to have my tiny streamlet visible above the waterfall as it found its way through crisp mint and sweet flag. And, as the water supply in this case is somewhat limited during a dry season, we contrived a little cave in the inlet end of the pond which gives that most necessary thing, a dark background. The tiniest stream as it falls over this can be inveigled into giving out a pleasant tinkle, and the background gives a double life and charm to the little stream as it flows over the mossy boulders and trickles finally into the pool.



My ideal was an informal garden, where children might have a safe and glorious time

We had the pond site plowed up first, then two men with a team scraped out the soil to a depth of three feet in the center, and about one foot near the edges. We gave it an irregular pear shape, and covered the bottom with good garden soil. The work of planting is of the very simplest description. The lily roots, which were the overflow from my first pond, were placed in ancient pieces of burlaps with soil as ballast, and dropped into position; sometimes we simply fastened a stone to a root and dropped it into place, being careful always to use old, tender pieces of burlaps, that the roots might escape easily.

They were planted in May, and the pond was sheltered, though not shady, for water lilies *must* have full sunlight. The second year we had from fifty to seventy-five blossoms at a time from May to October.

The plants used in the margin and banks of the pond were cow parsnips, the native blue flag, the

(*Continued on page* 108)



EDITOR'S NOTE: *The garden club is a great factar in neighbarhaad betterment. Here is a true stary af the wark of a certain such club and its accamplishments taken from the diary af ane af its members. What this club actually did shauld be a stimulus ta all wha lave gardens and a guide ta the ways and means of improving aur tawns and villages. These chapters began in the February issue, when the arganizatian af the Club was discussed. Each installment shows haw the pragram af activities was fallawed aut.*

NO one but Polly Addicks would have wanted to have the Club at her house and to go in for the decorations when the subject was weeds. But Polly can turn a weed into triumph—and did. And the talk which she furnished us about weeds put these abominations in an altogether new light. It was given by an artist—a real one, not the Salton-Appleby kind—and he said so much about weeds that no one save an artist would ever have thought of. Consequently, everyone was enthusiastic by the time the meeting was over. And a goodly percentage of the dinner tables in town that were decorated at all were decorated that night—or, anyway, the next night—with weeds, I am perfectly sure.

The Addicks house is as unusual and as interesting as both Polly and Hal—one of those houses that ordinary people go into ecstasies about and say, "How clever!" and "What a charming idea!" fifty times over in the course of a visit, but would die before they would dare attempt for themselves—happily! And decorated with weeds it was lovely! But then, decorated with anything it would be lovely. The tables in the contest, which was for a luncheon table decorated with weeds, were outdoors in the paved arbor-like transition that joins the house to the garden wall, which in its turn shuts out all hint of the railroad track immediately below, but through openings discreetly placed high up in it, lets in vistas of the distant hills and the bay, blue and dimpling. So of course they were enough indoors to seem like real luncheon tables, tiny though they were.

The contest was judged by the Club judges, by the artist—a great celebrity whose name is a "household word"—and by popular vote; consequently there had to be three prizes. Polly herself provided the prize awarded according to the artist's pronouncement, for this was over and above anything the Club had planned, and just a little surprise of hers, but the other two came in the regular program. The judges awarded first to a really lovely scheme in white and gold—daisies and "butter-and-eggs"—arranged in an elaborate center mountain over which no one could possibly see his *vis-a-vis*, with place bouquets in matching holders second only to it in towering majesty; all very lovely but somewhat overpowering and not somehow what I should call truly "wild" in scheme.

My idea of decorating with weeds is just what Polly did—and won the artist's prize and almost won the popular prize; a simple arrangement of the flowers chosen, conforming as nearly as possible to their habit of growth. She chose for hers wild carrot or Queen's lace, and the berries of the cornel which grows thickly in the old woods back of the gas house—*cornus amomum*, I think it is—which are bluish. She cut them with short stems and stuck them into sand in a very low, broad, Japanese bowl of wood, so that the lines of the entire composition were spreading and flat, the round of the bowl being a repetition of the round, flat cymes of both the flowers and the berries; for leafage she used wild grape branches that lay over the edges of the bowl, trailing off naturally and with their own natural lovely lines tracing a pattern on the wood of the table beneath.

This table and the winner of the popular vote prize almost tied, but the general taste was not equal to overlooking the glories of red clover and bindweed and those feathery headed grasses that go to seed so decoratively. And these were exquisite, I am bound to admit. I think the artist had difficulty in deciding between them; but somehow the harmony of line in the Queen's lace and berries and low shallow bowl was very alluring. And his fame is as a draughtsman rather than a colorist, so line and composition would appeal to him rather more convincingly than it would to ordinary people, I suppose.

A weed is, of course, "a plant out of place"—this is how he began—yet it would be a very ugly world if weeds were not as persistent and life-loving and determined to grow, in place or out of it, as they are. For they clothe the waste places which, unclothed, would be simply unbearable to the sense of sight under the glare of the summer sun. And they furnish food for some of the most delightful and most worthy members of the aerial brotherhood, as well as sketch material for painters innumerable, worthy and unworthy, delightful and tiresome!

But, as a matter of fact, almost anything is a weed in some part of the earth—for of course everything must grow naturally and wild somewhere. And, after all, the natural wild growth of a region is what man regards as "weed" growth in every part of the world. Taken up and sent to the other ends of the earth, where it has never been seen, and the natives will fall over each other to secure specimens for their gardens!

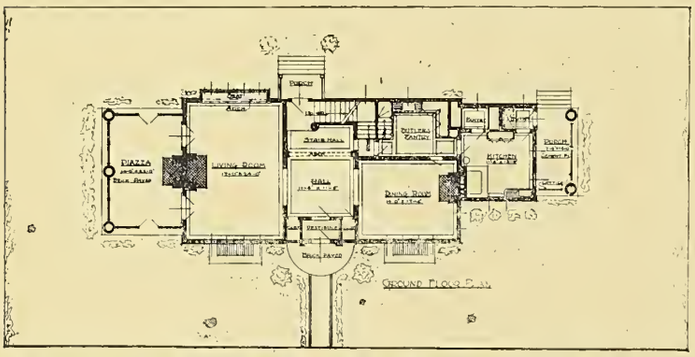
All weeds are not by any means pests, even to the gardener. So being a weed is not the despicable thing; but being a pestiferous, presuming, overbearing bully, is. Just as any upstart—crowding, elbowing, pushing—always is. Moreover, there are weeds to be feared as well as weeds to be despised—and weeds to be respected and loved. For there are the noxious ones, masquerading often in the loveliest forms, deluding the unaware into thinking them desirable, and so getting in their deadly work; actually deadly more often perhaps than we have much of an idea. For the number of children who are fatally poisoned annually by eating some one of the toxic plants is really considerable; and grown-ups do not escape.

When he had gone this far, everyone wanted to ask questions—and did! And having been badly poisoned by the venomous sumach once upon a time when sketching, he told us he had made a special study of poisonous plants. "Beautiful poison ivy," as he called it, had almost blinded a friend, too, whose baby brought him a bouquet of wild flowers to smell which contained some

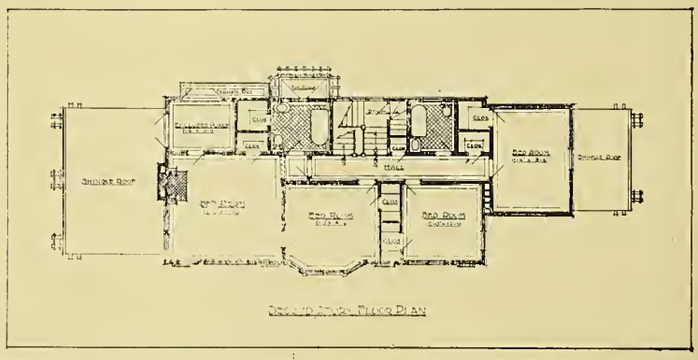
(*Continued on page* 109)



Broad lines, over-all length, the pitch of porch roofs, the long casements and the snug way the house sits on the ground, give it the effect of strength and solidity



The corridors from the service section to the front door and from the front door to the rear are an excellent arrangement



The second story enclosed porch and the larger bedroom—the master's—practically form a separate suite

THE HOUSE OF MR. CHARLES HERNSHEIM AT WEST ORANGE, N. J.

B. Halsted Shepard, architect



Spanning the front hallway the broad arch is peculiarly in keeping with the general broad lines of the house



A combination of shoulder-high white woodwork, wainscoating, and many windows make the dining-room a cheery place

50879



Livableness predominates this room—broad window seats set low to the floor, a generous fireplace and the double porch door suggesting the all-season comfort so necessary to the living-room, but so rarely attained



The service porch has a cement floor and is screened with a lattice both practical and decorative. It affords easy access to the built-in refrigerator and an unbroken passage for the ventilation of the kitchen itself



The editor will gladly answer queries pertaining to individual problems of interior decoration and furnishing. When an immediate reply is desired, a self-addressed stamped envelope should be enclosed. This department will also purchase any of the articles here described for subscribers living at a distance, or will furnish the names of the places where they may be obtained.

The August Willow Call

FOR the furnisher who responds to the call of "Wicker-willow!" comes an effective screen woven of wicker and stained to match any tone of furniture in the room. Each fold has a woven border of about six inches deep, a little wider at the bottom than at top, which acts as a frame for a linen panel of a cross stitch design. The linen tones in with the color of the wicker and the design may repeat the design of the hangings or the table covers. A very attractive figure has a gateway, on either post of which is perched a peacock spreading a tail of rich colors. This is placed near the top of the panel. The same design on linen is used as a valance at the window, and the curtains have a running pattern carrying out the same idea in color and design.

Most attractive are the sets that facilitate the serving of cold drinks on the porch or lawn, and, in addition to the useful wicker trays with glass tops over cretonne, there are now to be had individual coasters for glasses to match the trays. One particularly serviceable tray is of green wicker with cretonne top, and has a high handle, under which there is room for the pitcher or bottle, with holders for half a dozen glasses, while another is of natural-color wicker, into which fit a quaint pitcher and six mugs of red and blue Hungarian ware.

For late summer and early fall, when the weather permits the taking of meals out of doors, the porch serving table should come in handy. It is of wicker, simple of line, strong yet graceful. A well-supported shelf is hung below, and the top shelf carries a protecting rail into which fits the serving tray. The cost is moderate enough and the advantages obvious. Such a table is light enough to be moved about and yet sturdy enough to withstand outdoor use. Its place in the scheme of summer decoration, like that of willow in general, is plain; though the use of willow throughout the year is being adopted—and rightly—by bungalow dwellers. In the small informal house such a table will enhance the dining-room the year around and may be put to summer uses when that season comes around.

Old Lamps Made New

IN many houses where electricity has been introduced in the past few years, the kerosene lamp has been relegated to the garret, and the regulation electric lamp fixtures introduced. Why discard the fine old lamps that have perhaps been in the family for years, many of which have much artistic value? Also why spend more money than necessary for new electric fixtures when a perfectly satisfactory



The wicker serving table possesses the possibilities for all-the-year use—in summer, out of doors, and winter for the enclosed porch

lamp can be made from the old kerosene lamp, which is perhaps one of the memories of the household? Every one of these lamps which has any pretensions to artistic lines should be utilized as an electric lamp.

Some folks are much like cats in that they dislike to change their habitations. Many of us dislike to have our environment changed in the least, but the objection to doing away with the cherished old lamp is no longer an objection, because the process of turning the old lamp into the new is very simple. An electric socket need only be soldered to the base of the old oil burner, the cord connection being led through the side. The burner screws into the oil tank, as originally intended, leaving the lamp complete and ready at any moment to serve its old-time function as the center of the family circle. A floor outlet to connect with the electric current is desirable, or a baseboard connection, but even a connection with the chandelier is feasible. To do away with the constant filling of the lamp, the occasional overflow of the tank and consequent ill odor, and the odor from badly trimmed wicks, or a wick turned too high in the old kerosene lamp, will be well worth the extra trouble. Old brass candlesticks may also be electrified by having brass plugs made to fit the candle sockets, and threaded to attach to the electric lamp socket. This can be done by an intelligent machinist. These lights will do away with the grimy look the candles very soon assume, and will not "melt and run over" in summer as the average candle does.

Get Acquainted with the Meter

WHAT would you think of a householder who installed a butler, and, making no inquiry as to the amount of wages required, at the end of the month paid the bill he presented without question? You would undoubtedly think the householder crazy. Nevertheless, you may be this very householder, only instead of the butler, the servant you are trusting so implicitly is your electric meter. Why not meet the meter at once, get acquainted with it? If you do this you will have no difficulty in making your monthly bill tally with the meter, instead of drawing a check for the amount, with sublime trust that no one makes mistakes, and that the amount of the bill must be paid whether large or small.

The electric company does not want to cheat you in any way, but it is only human to make mistakes, and undoubtedly there

are sometimes mistakes in your bill. If you understand the meter first, and then make it a habit in your household to read it regularly on the day that the representative of the electric company calls for the same purpose, you will have no difficulty in keeping track of your bill. If you are interested to keep closer track of the meter, you can do this by reading it every week and noting how much of an increase there is when you have guests or parties and when the seasons change.

You will find four dials on your meter, with numbers from 1 to 10 or 0. The hands on the dials revolve in alternate directions, instead of emulating the clock. When the hand points between two numerals, take the smaller one just passed by the hand, and read the meter dials from left to right. Each dial will give you a number, the first one meaning thousands, the second hundreds, the third tens, and the fourth units. Therefore, if the hand on the dial furthest to the left points to one, on the next to 6, on the next to 9, and on the next to 3, your reading will be correct at 1693 kilowatt hours, which is the term used for the unit for the smallest amount of electricity consumed. Your electricity bill will be made out for so many kilowatt hours. To find the amount used in one month, or since the last reading of the meter, subtract the figure on your last bill from the new total indicated by the dials, and this will be the amount of your new bill. When all lights are off, of course the meter stops its work, lying ready in wait for the least signal, however, from any of the various lights.

Beside an acquaintance with her meter, the householder should know the common facts of electricity. It is not the complex thing many people believe it to be; because of its magical qualities it is often regarded with awe, and perhaps, too, because of the puzzling terms used in connection with the current and lights.

Electric current has become almost as much of a home commodity as is coal, and as it is a friend in need and one come to stay in our midst, it behooves us to get acquainted with its terms—just as we become acquainted with quarts and pecks and pounds in varieties of commodities. The measure of electricity being different, requires a different set of terms, just as the doctor, the lawyer, the musician, uses terms familiar to himself but unfamiliar to the masses. As electricity is no longer a specialty, but is classed as a commodity, it is up to the householder to understand its simple terms.

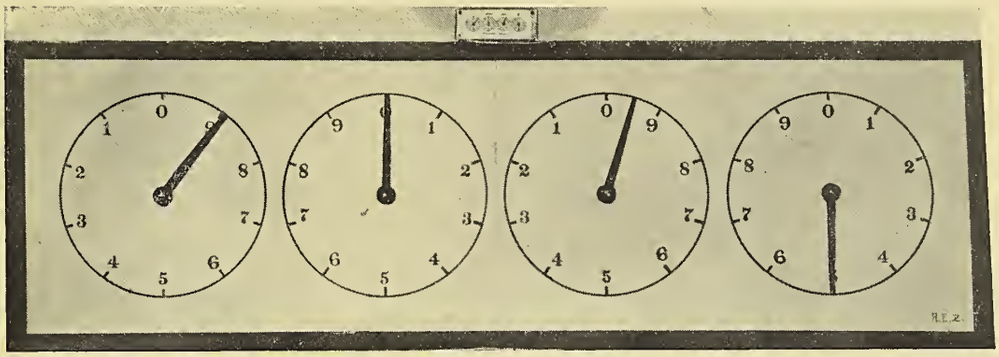
Electric current flows along a wire much as water flows through a pipe.

The *size* of the stream of electricity flowing along the wire is measured in *amperes*. The pressure, or speed with which it flows, is measured in *volts*. The *quantity* of electricity passing through is measured in *watts*. Kilowatt means 1,000 watts (regular metric system). A "kilowatt hour" means a kilowatt quantity of electric current used for an hour's time to light lamps or cook, or use with a sweeper or any other implement.

Shopping Suggestions

A new chair that makes its appearance under the rather attractive name of "slipper chair" is designed especially for use in the boudoir or bedroom. Primarily intended, as its name designates, for use when one's shoes are being put on, it is quite low, with rather a broad back, and so thoroughly comfortable that it will doubtless see much service in other ways. The frame is of mahogany, and the chair may be had upholstered in cretonne of any pattern that may be desired.

Small glass candle-lamps for use on the dinner table will no doubt be found serviceable in houses that are not lighted by electricity, particularly in summer, when candles are not always satisfactory. These little lamps have tiny wicks that are equal to about one-candle power, and they are fitted with circular glass globes, over which the shades can be placed, so that as far as appearances go they give the same effect as candles, with none of the melting or dripping of wax that so often happens when candles are used in hot weather.



In the last analysis, reading the meter is a very simple process, a habit every housewife should cultivate

Many houses are built largely from material found on the site. Where the house stands on a ledge with a cellar under it the material from the cellar can be used in the walls. This is the reason why a rustic material looks best in a cottage among trees. The dwellings which have rough stone foundations look well in a rocky setting along the coast or among boulders at the lakeshore.

Another piece suitable for a dainty bedroom is a little stand for holding shoes, with two boxes for small articles such as are usually kept in the top drawer. The stand is of wood, painted white, with cretonne-covered sides, and is about the size of the ordinary bedside stand, so that it will serve as a bedside table as well. In the upper part are the two flat cretonne-covered boxes, one of which is divided into a number of small compartments, while in the lower part is a door which, when opened, shows compartments for four pairs of shoes.

For the informal summer breakfast or luncheon, whether served indoors or *al fresco,* there are fascinating novelties in colored cloths and doilies that are quite inexpensive and provide a welcome change from the more ceremonious white damask. The Japanese toweling cloths with doilies to match are now made in green and white, as well as blue and white, and in a number of pretty designs. The doilies are 12 inches square, and the cloths from 30 to 54 inches square. Then there are breakfast or luncheon sets that consist of center-piece and plate doilies in two sizes, made of colored linen in figured patterns and edged with rather coarse lace.

Intended for hard usage in camps or bungalows are some couch covers with table-covers to match, made of heavy linen in the natural color with borders formed of wide bands in contrasting colors, which include green, blue and brown. They are quite inexpensive and will come out of the tub as good as new. Sets of the same sort may be had in burlap, done in designs suggestive of the futurist craze and in colors suitable for summer use. Colored linen is also used for table-covers which are perfectly plain and finished with a hemstitched hem about two inches deep.

Inexpensive cushions made particularly for use outdoors or on the piazza are covered with a Madagascar grass cloth that is not affected by dampness, and that comes in solid colors or in a variety of contrasting stripes. The pillows are filled with silk floss and are 22 inches square. Another useful addition to the porch outfit is the hand-woven grass mat, 18 inches in diameter and 1½ inches thick, that is quite ornamental, with its alternating circles in Oriental colorings.



Garden Suggestions and Queries



CONDUCTED BY F. F. ROCKWELL
Author of *Home Vegetable Gardening* and *Gardening Indoors and Under Glass*

The August Garden

AUGUST always makes me think of the three-quarter pole at the races. Entries are all pretty well bunched at the start; at the half they are strung out, but you are still guessing; but as they come into the home stretch, the winners and the also-rans have separated into two groups, and the odds are going up against the laggers. How does your garden look? Straight, clean rows, with fine dry dust between them, where never a weed can sprout, or two shades of green showing in the rows where should be but one, and here and there a weed-top?

But August usually isn't too late to clean up things, even if one has been slack during the last few weeks. The thing to keep firmly in mind is that the fall garden is just as important as the spring. One of the most surprising and agreeable things in gardening is the revolution which a day or two of conscientious, steady work can accomplish in a patch that has been neglected but is not hopelessly a mass of weeds. Go out into your garden now, and resolutely tackle the "bad spots." By all means, let no weeds go to seed. If they are too big to be hoed or pulled out, cut them off close to the soil, or below it, with a knife. This can be done very quickly, and will kill or check beyond further injury most garden weeds. The most prolific source of weed seeds in the majority of gardens is the strip of early vegetables which goes by and is allowed to grow up to weeds and ripen seeds insidiously in the late fall days when one is no longer thinking of them. Keep after the late weeds in spent crops, around the edges of the garden, along fences. If you cut weeds which have matured but not yet ripened seeds, remove them from the garden at once and burn them. This is especially true of purslane, the worst mid-summer weed pest. Unlike most garden weeds, it begins to ripen seed almost as soon as it begins to grow, and will live in dry weather even when pulled completely out of the soil. Moreover, every little piece broken or cut off will root readily.

Making the Soil Feed Itself

While the first and most important job for August is keeping this year's and next year's garden clean, there are plenty of other things to think of, mainly growing humus and green manure on your idle soil. Just so soon as a crop is used up or too old, cut off the old vines and weeds, rake them to one side to dry and burn—they may contain weed seed, insect eggs or disease spores, which you don't want to put into the soil—and sow some quick-growing summer or hardy winter "cover" or "catch" crop. One good combination is oats and sorghum; if it's moist and cold the oats will thrive, if hot and dry the sorghum. Another is buckwheat and crimson clover, for latitudes as far north as northern New Jersey; the buckwheat, which grows rapidly and is killed down by frost, making a protection for the clover. For more northern sections, rye and winter vetch (*Vicca villosa*) make a splendid combination, adding not only humus but nitrogen to the soil, and being ready to plow or spade under early the following spring. If your garden plot occupies but part of your ground, an excellent plan is to "rotate" it every second or third year, growing Medium Red clover in the meantime to fill the soil with humus and abundant nitrogen. To make the clover grow, apply wood-ashes or a heavy dressing of lime, and in mid-spring or mid-fall a light one of potash (muriate or sulphate) before sowing.

"At ten o'clock in the morning, August 15, sow alfalfa." Thus the instruction a prominent agriculturist gave his class; not because alfalfa wouldn't grow as well if sowed at four-thirty P. M., but because he wanted to make the proper date for sowing stick in their minds. Doubtless you have heard more or less of alfalfa, the wonder crop of the West. You may not have heard that it can be grown successfully in most sections of the East. If you keep a horse or a cow, or if your live stock is only limited to poultry, you certainly should have a small patch of it. Like clover, or any other legume, it thrives in a soil well supplied with lime and potash.

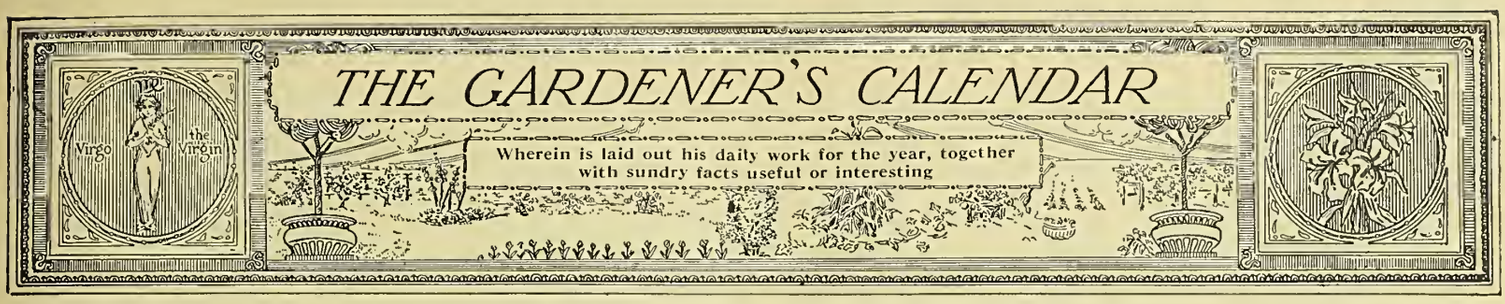
There are still a few things which can be put in for late fall and winter crops. Turnips and table rutabagas, such as Breadstone, are among the most important, and a generous sowing should be made at once, where some crop has been cleared off. And the last sowings of lettuce and radishes will be in order. Don't plant the sorts you have been using throughout the summer, but hunt up the partially used packets—or get some new ones—of the earlier varieties: Grand Rapids and Big Boston lettuce, and Crimson Giant and Icicle radishes. If the soil is too dry to make good germination of the lettuce seed probable in the garden, sow it in a frame, or any sheltered spot which may be made and kept moist and used as a seed bed. By the time the plants are large enough to transplant—after thinning—the beginning of the fall rains will probably have put the garden soil into better shape. Plant enough at this time and a week or two later to furnish a supply of plants for cold-frame and hot-bed to come along from Thanksgiving to Christmas.

Save on Your Flowers

A number of the hardy and half-hardy perennials and biennials, most of which cost but a few cents a packet for seed, can be started now and carried over the winter in a cold-frame. If sash are used over them, they can be taken off the first thing in the spring, but most of them, except in very cold localities, will come through the winter all right with the protection of the frames and a good mulching. The ideal place for starting them is a hot-bed or cold-frame, which can be made and kept sufficiently moist and shaded to keep the soil cool and prevent its baking or crusting until the little plants are up. The shutter, or a frame the same size as a regular glass sash and covered with plant cloth or bagging, should be supported firmly a foot or so above the sash, to provide ample circulation of air. Give the soil a thorough soaking the day before planting; scatter the seeds rather thinly, press them lightly into the soil and cover very lightly. Scatter flowers of sulphur over the surface thick enough to make it slightly yellow. This discourages mildew. When the seedlings are up, a generous sprinkling of tobacco dust will keep off insects. When the third or fourth leaf appears, transplant to four or six inches apart each way, in winter quarters, where they may remain until transplanted to permanent positions the following spring.

Fall Catalogs

Send for some of the fall catalogs, which will describe in detail the various sorts of flowers, including pansies, of which you should provide for yourself a generous supply, that may be started by the method described above. Beside seeds for autumn sowing, they cover thoroughly the whole question of bulbs, and some of the sorts which require early planting, such as the Madonna and fall-flowering crocus, and which should be ordered at once.



Eighth month
Morning stars—Mercury, Saturn

August, 1914

Thirty-one days
Evening stars—Venus, Mars, Jupiter

Sunday	30. ☽ A system of small ditches between garden rows, which may be filled with water once or twice a week, is better than any number of daily sprinklings.	2. ☽ This is the month also of weed seeding. Purslane, which gives us the proverb, "As mean as pusley," will get the best of the gardener who does not take it away and burn it.	9. ☺ Remember that a mulch of lawn clippings everywhere will help by conserving root moisture and preventing root sunburn.	16. ☾ Katydids are due to begin their perennial dispute about now. This is the month to start perennials from seed for next summer bloom.	23. ☺ The Madonna lily will grow perfectly in the garden if planted this month. It is the one lily that must make leaf growth in the fall. Dust the bulbs with sulphur.
Monday	31. ☽ Cut off the flower heads on everything as fast as they fade. This keeps up the bloom by not allowing seed to form—as well as keeps up the appearance of the garden.	3. ☽ Columbus set sail from Palos 1492. A planting day. Sow for this year's use early peas, endive, bush beans, radish, spinach, beets and mustard for pot herbs, cucumber for pickles.	10. ☺ Jupiter becomes an evening star. Mow the lawn regularly, no matter how dry it may be, and keep the weeds out. After sunset is good mowing time at this season.	17. ☾ It is time now to order bulbs for indoor winter bloom and for outdoor planting also.	24. ☺ Sun enters Virgo. Capitol at Washington burned 1814. A planting day. Transplant young garden plants to cold frame for December use.
Tuesday		4. ☽ A planting day. Till to-day and spray roses with potassium sulphide. Sow for next spring's use corn, salad, salsify and Welsh onion.	11. ☺ Till to-day and spray roses as usual. Tie up the first endive for blanching. The final spraying for codling moth comes somewhere around the middle of this month. Watch out!	18. ☾ Virginia Dare born 1587; first white child born on this continent; she shared the fate, whatever it may have been, that overwhelmed Raleigh's "lost colony." Till and spray to-day.	25. ☺ Till to-day and spray roses. The Teas and Hybrid Teas will be in as full bloom now, and for six weeks more, as they were in June. A planting day.
Wednesday		5. ☺ Full moon 7h. 41m. P. M. Atlantic Cable completed 1858. Mercury will be visible in the east just before sunrise.	12. ☺ Clear all spaces in the vegetable garden as soon as a crop is over, and seed with red clover if you do not intend planting again to a vegetable. This keeps down weeds and is good fertilizer when turned in.	19. ☾ Now is the time for root-pruning any large deciduous tree which is to be moved. Dig a circle four feet across around such a tree, severing the roots at this point.	26. ☺ A greenhouse may be put up for very little. Made a part of the dwelling, it is a delight all the year. Build now for use this year.
Thursday		6. ☺ Look for unusual number of shooting stars from to-night on for a week. Order evergreens for delivery on the 22d, or one of the three days following. All these are good planting days.	13. ☾ Last quar. 7h. 56m. P. M. Pears should be picked while green, but not until their stems part readily from the branch. Ripen in a cool, dark place.	20. ☾ The tree sends out new fibrous roots immediately and is prepared for transfer by October when its leaves fall.	27. ☽ First quar. 11h. 53m. P. M. The garden should be as full of bloom this month as earlier in the season; there are at least ten perennials will furnish it, not to mention the annuals.
Friday		7. ☺ Till to-day. Keep suckers rubbed off grapes, tomatoes and everything which sends them out. They rob the maturing fruits and weaken the plants.	14. ☾ Printing invented 1457. Till to-day. Carnations that have been growing outside must now be brought indoors.	21. ☺ New moon 7h. 27m. A. M. A total eclipse of the sun, visible as partial eclipse in Eastern Canada and Northeastern United States. Till to-day.	28. ☽ Till to-day. Masses of *Hibiscus Syriacus* and *Hydrangea paniculata* scattered through shrubbery keep up bloom here. Vars. *Van Houttei* and *Jeanne d'Arc* are the best of the former.
Saturday	1. ☽ This is the month for pruning evergreen hedges. These are trimmed only enough to shape them. Keep them narrow at top and tapering to wider at base.	8. ☺ Grapes should be thinned and bagged, the choicest bunches, of course, being saved.	15. ☾ Wrap late pears each in paper as oranges come and they will keep much more satisfactorily.	22. ☺ A planting day. Take cuttings of heliotrope and geranium. Sow pansies and English daisies for early cold frame bloom. Plant evergreens.	29. ☽ Tillage is undoubtedly better than irrigation—but both together are ideal. Remember, however, that deep watering is the thing; surface sprinkling draws roots to the surface, which is bad.

"Mislike me not for my complexion
The shadowed livery of the burnished sun."—*Shakespeare.*

Considerable rain during the month and sultry weather prevailing

"Bright gold at sunset, wind will soon fret;
Pale gold at sunset, rain will soon wet."

EDITORIAL

AMONG the axioms engraven indelibly on the mind of many a householder is the fact that experiments are generally inadvisable if the results must be permanent. Especially is this true if the experiment is to gratify a whim. There are instances, however, where that assertion is refuted, and for such an instance one has but to turn to the pictures of "Iristhorpe" on another page of this issue of HOUSE AND GARDEN. Here baldly are the facts of the experiment—an old house was taken and remodeled. The owner's favorite flower was the iris, and, appreciative of its variations in color and tone, she started with it as the keynote for her decorative scheme. She believed the iris to be the one flower that would lend itself to such elastic usages and universal application, its shape assuring unity, its variations preventing monotony. As can be readily seen, the results were a success.

Few flowers would permit such use, roses and violets perhaps, though even these do not afford the conventional lines found in the iris. But although "Iristhorpe" was a brilliant achievement, there arises, apropos of it, a question that perplexes amateur decorators and even professionals: Can a room be "built up" from a single object? Can one decorate a room around—a pair of vases, a chair, a rug?

The bare statement that this can be done might very simply be filed away among the *effete* absurdities of an esthetic fad, were it not for the fact that the experiment is constantly being tried. There was, for example, the man in Stockton's story. He bought unto himself a fire screen, but when he put it in his room he discovered that it threw the room out of proportion, and he was obliged to change the room. And having changed the room, he found that it threw the rest of the house out of proportion, so he had to set to and change the house. However amusing the story, it is not without its modicum of hard common sense. In ordinary experience, one o ftwo things will happen if the room be "built up" from a single object: either the room will remain commonplace by reason of the mediocrity of the object, or else the basic object will be completely overshadowed in the too exaggerated development of the room. And imagine the catastrophe if the vases then were broken or the chair smashed! Moreover, there might be a dozen different ways to develop the decoration of a room from the solitary lovely thing, just as a dozen different harmonies can be arranged for middle C. The problem would arise, what is the right sort of room? One might have—to quote a plausible example—a pair of beautiful Nanking ginger jars. Chinese Chippendale would be the immediate choice for the style of decoration. But forthwith would arise the problem, what variety of Chinese Chippendale, what one of the various lacquers and stains? More than once have amateurs—and even professional—decorators discovered the results of their experiment to be the wrong sort of room! *Hinc illæ lacrymæ!*



Decorating a room to one's ultimate gratification and the satisfaction of artistic demands can only be accomplished after exercising infinite patience and untiring selection. And there are some rules that, put in homely phrase, might well be remembered. The personality of a room should be the personality of the person who dwells in it, for a room is more than chairs and rugs and curtains and tables. Those objects should be the choice of the person who has to live in the room. In passing from room to room in a house one should be able to sense not merely a change in periods but a change in personalities as well.

Again, the dweller in the room should be the predominating factor in it. No object, howsoever lovely of itself, should be more lovely than the woman who graces the apartment. No table should be more sturdy than the lad who studies at it. A man should be hero to the chair in which he sits.

These ideas, of course, apply merely to the simple house, for were every woman her own decorator a healthy profession would pass out of existence. And even in the simple house the decorator stands, not as the ultimate mentor of things artistic, but as the one who, through hard-won experience, knows intuitively the most pleasing arrangement for the materials at hand.



Every man has within him at least one house and one garden which, were he able to create them, would bring Nirvana. It's his dream house and his dream garden, the sort of house and garden that he will make when he gets enough money. Some would have "a country place and shooting," others just "a little place at Tooting," but whatever the size or wherever the place, it will be his, his alone.

A man doesn't begin to dream this dream until he had some responsibility. Then it pours on him in a flood. He goes about its attainment almost secretly. He acquires the habit of consorting with antique dealers. He picks up here a lamp and there a chair. He drops into auction sales and buys into bondage a pair of candlesticks. Constantly is the dream house and the dream garden before him—he will put all these things in them!

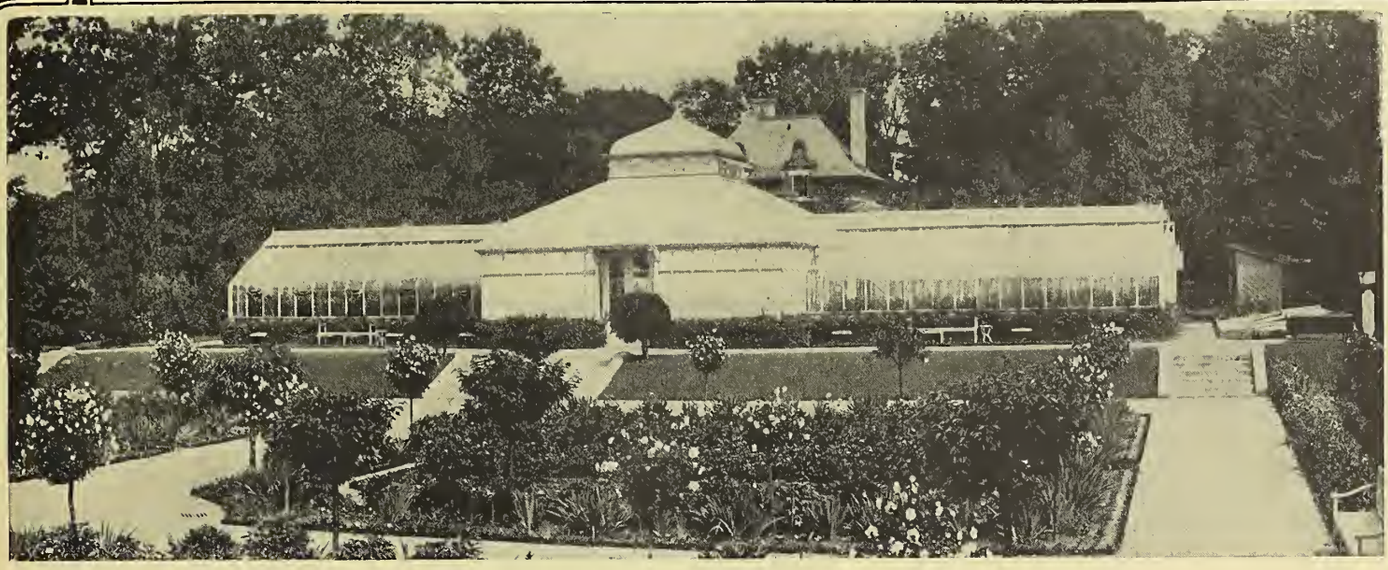
Perhaps it is good for that man that he never actually attains his house, that he dies in a bachelor's apartment and leaves his treasures to unappreciative nieces and nephews. But it has been better still for him to have acquired the practice of "picking up" things. The phrase is unforgivably *banale,* but it contrasts so well with the technical phrase of "building up" things—and means so much more. For the ideal house is the house that is picked up: A *lit-clos* from Brittany, a refectory table from Italy, Spanish iron work, roundels from Switzerland, English linen-fold paneling, a German chest. Or it may be that the table comes from Grand Rapids and the chairs from Philadelphia. Already he has begun the house that is to be his and his alone—his own choice, his own buying.

He may be of an utilitarian turn of mind and lay much store by fine mahogany doors and the staunch woodwork of an older generation. He will search the house-wreckers' heaps that dot New York wharves, he will go into the country, where, despite assertions to the contrary, there still linger real antiques waiting to be lured from out their ancient environment.

Then it is that he calls in a decorator who can assemble, arrange, or suggest changes that will make livable the house he has picked up. In the last analysis, this is the decorator's *raison d'etre*—to serve those who don't know how or haven't the time, the patience, or the facilities for decorating their own houses to the best advantage.

A house picked up is ultimately satisfying because it gives that best of all results—it becomes a part of you. The neighbors may not appreciate your choice nor your decorator's arrangements, but you have the contentment which comes with being satisfied yourself. As a gentleman in *The Spectator* once observed:

> I give a loving glance as I go
> To three brass pots on a shelf in a row,
> To my grandfather's grandfather's loving cup
> And a bandy-leg chair I once picked up.
> And I can't for the life of me make you see
> Why just these things are a part of me.



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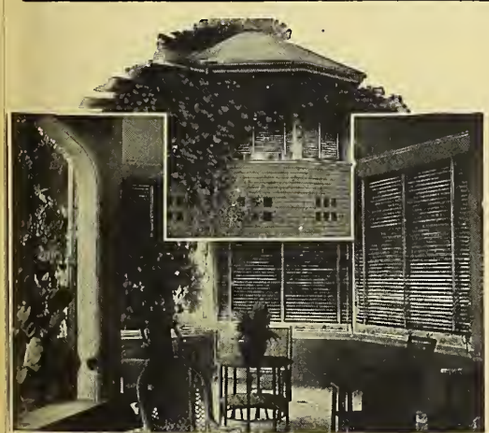
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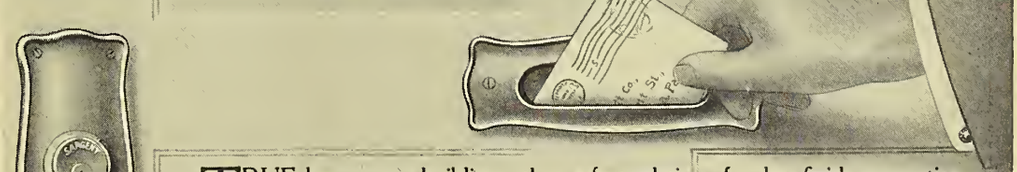
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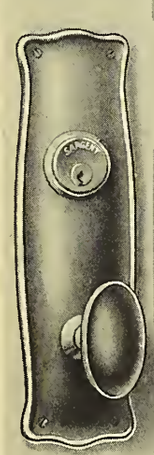
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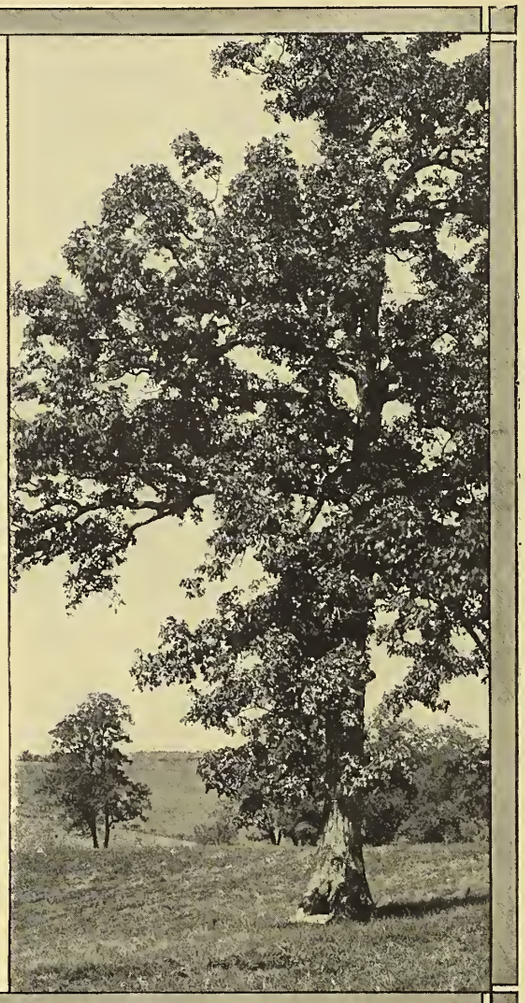
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Water Gardening at a Minimum

(*Continued from page* 98)

Japanese and German iris, the dear old "daffy," the bulbs of which had been in the old orchard for fifty years and had merely to be plowed up and transplanted to be given a new lease of life and beauty. The marsh marigold and Ostwego Tea Balm were found in the copse. The forget-me-not and watercress seed were sown broadcast, and I verily believe every blessed seed answered present at roll call next spring.

The ice is scarcely gone in the spring when my first pond picture is thrown on the canvas. The little pine trees nod and whisper to the granite boulders nestled at their feet, and the whole margin of the pool glows with the luscious tufts of the marsh marigold. After these come the daffodils, which were planted by the thousand on the further bank of the pond. After the daffodils come the iris; first, the native blue flag, then the varieties of Spanish, German and Japanese, which vary in height, and can be used from the water's edge to the top of the bank, and give two months of bloom. Perhaps the most dramatic moment comes when the scarlet balm and the common white elder bloom together. Last of all, the manager of my art gallery submits the native wild aster, great masses of white and many shades of lavender, with glints of golden rod, and the enduring crimson of the wild cherry which flashes out among the pines and waves a cheery good-bye when the ground is white with snow.

If your heart is set on the beauties of a formal garden pool, with stone or cement coping, this little article is not for you. But if you feel, with me, that the hard edge of walling and cement is only for the consistently formal garden, and is quite fatal to the beauty of wild water margin, and that you want an informal pond which can be the natural finish to a lived-in, informal garden where the informal children of the family can have a safe and glorious time from morning till night—meantime laying up an inexhaustible store of knowledge of the habits of the greenest of frogs, and the bluest of dragon flies, and all the dozens of interesting creatures that find their way to such a spot as this—then let me joyfully commend a pool like mine, which is easy to construct, costs nothing to maintain, and is cared for by the children, who might object to weeding a land garden, but literally cry aloud for the privilege of weeding in a water garden.

The Garden Club

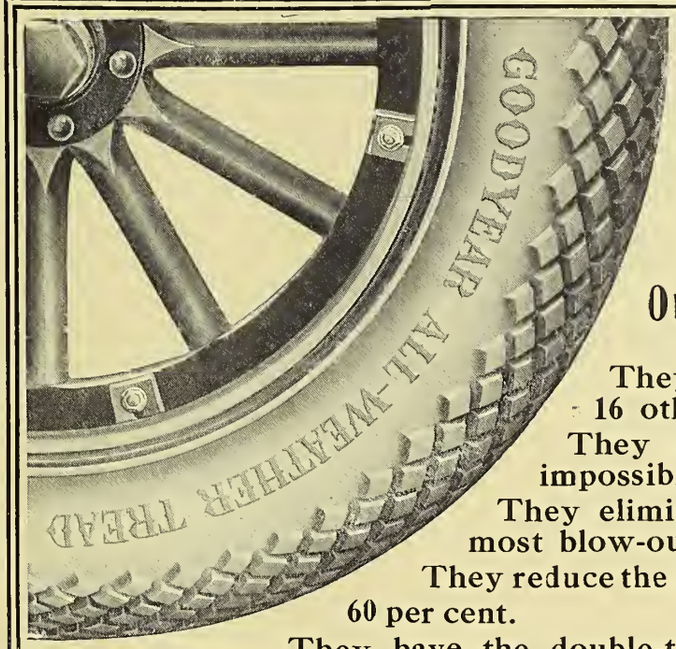
(*Continued from page 99*

branches of it. "Smelling hard," to please her, he had buried his face in the branches, and for weeks it was an even toss-up as to whether he would be able to see or not. And I myself know how people who do not know it are deceived by it. One day this spring, for instance, I was strolling down a lane with a woman I know who is *not* a member of the Garden Club, and who reviles gardening when one has to do any of it oneself, and she reached down to pluck a shining leaf by the side of the way, calling my attention to its gloss. But I stopped her, for it was poison ivy!

That is just the trouble with it; it shines, and colors so gorgeously in autumn, and sometimes is bushy instead of being a vine, and it looks so clean and thrifty; really, it is a most shifty, "cagey" sort of plant, resorting to everything admirable, as far as appearance goes, to deceive. But always it has the three leaves: that is its hallmark. Woodbine grows in clusters of five, poison ivy and poison oak in clusters of *three,* and these leaves very often have a little ready-to-wilt droop at their edges that reminds me of Uriah Heep somehow—a mean, little smirk of self-deprecation and butter-wouldn't-melt-in-my-mouth! In winter white ghostly berries distinguish this from harmless trailers, and the white, drooping clusters of fruits of the poison sumach are what distinguish it also in winter from its benign relatives. Other sumachs' fruits stand erect and are not white; beware of the droop and the color.

Poison sumach is *very* poison, and people have died from it. It is as beautiful as the poison ivy—a splendid shrub anywhere from 6 to 18 feet high, with great leaves made up of an uneven number of leaflets. Sometimes there are only seven, sometimes there are as many as thirteen, and of course all the way between—but always an uneven number. And of course the blossoms droop just as the fruits do later, so be on guard against this modest attitude.

But of all things, the most to be dreaded —almost—is the American water hemlock, for nothing can be done for the person who has eaten of this deadly herb, and the death it brings is frightful. It has a pleasant aromatic scent something like sweet cicely, or parsnip, or artichoke, or horse radish, to some nostrils. And it is the root that beguiles the unsuspecting into nibbling, owing to this sweet flavor so eloquently suggested. Clustered this root is, each individual in the group being from 1½ to 3 inches long, fattest at the middle and tapering a little towards *both* ends. The leaves are in clusters of five or six and are very much saw-toothed, and it grows from 3 up to 7 or 8 feet high sometimes, with *hollow* smooth stems that are streaked with purple. It frequents



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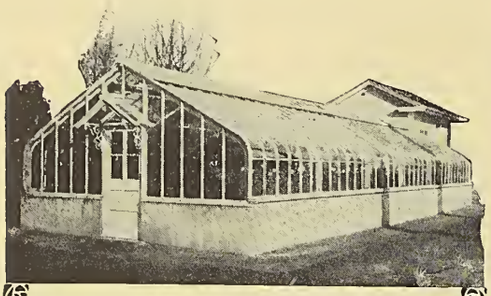
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damp places especially, all over the United States.

The hemlock of classic lore is not native to this continent, but it is as common a weed as any by our roadsides, nevertheless. Happily it is not tempting, and the colloquial name of "stinkweed" tells why. But it is poisonous in leaves and seeds and roots; and as its stems make excellent whistles, children are often poisoned by blowing on these. Then, too, its seeds are mistaken for anise sometimes, and its roots for parsnips, and so it gets in its deadly work. And deadly it is, too, although not painful in its effect. Instead, slow paralysis steals over the victim, all the powers failing gradually except the mind, which is clear until the end. This is the hemlock which furnished the brew to Socrates.

Then there is the beautiful pokeweed, big and striking and rich growing, often as tall as our heads. It has gorgeous red berries that look like pigeon-blood rubies, and when crushed bleed a crimson life-juice. In root and berry this is deadily. So are wild black cherry pits' kernels, and, of course, many fungi forms of the toadstool order, the "death-cup" being quite as dreadful as the water hemlock. A piece the size of a peanut has killed the unfortunate who ate it. There is no antidote, for the poison does not begin to manifest itself until many hours have elapsed—from nine to fourteen usually. By that time it is, of course, assimilated, and a lingering, agonizing death is the only end.

"Never taste anything you do not know," said the painter as a last word, before he came back to talking about the "weeds" that are in danger of extermination because people always want to pick everything that they find blooming in woods or meadows. "Leave them there! They belong to every man. No man shall claim them for his own." The fringed gentians, for example—"weeds" surely, for wild they are and native—will be exterminated; and the sweet trailing arbutus, and even the great laurel, and I do not know how many others. I only know I came away cherishing a firm resolution to refrain from plucking anything when I go walking in the woods, save wild asters—a few now and then—and golden-rod, and daisies and clovers and black-eyed Susans and a few such old standbys.

Homes That Architects Have Built for Themselves

(*Continued from page* 82)

place is fairly alive with songsters of all sorts and, though scarlet tanagers can scarcely be praised for their vocal powers, a pair of them has come to lend distinction to the spot by nesting in that, not twenty feet from the piazza. Bird boxes and suet blocks add cordiality to the invitation to bird colonists, and their nesting liberties

Kellastoned Homes

possess that power of attraction which is not laid out by rule. The passerby cannot resist stopping and admiring the distinctive simplicity—the clean, beautiful, attractive and yet substantial appearance of Kellastoned homes. And the beauty of it all is the fact that the attractiveness of

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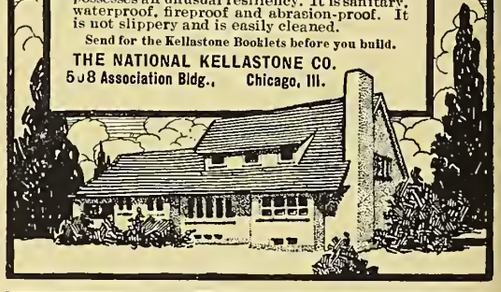
is not merely "skin deep." It's everlasting; for Kellastone contains no Portland cement or lime, and is mixed with a compound instead of water which makes it weather-proof and moisture-proof. It requires no after treatment to retain these qualities. It is fireproof and more nearly crack-proof than any other stucco made. It is used with equal success as an interior plaster.

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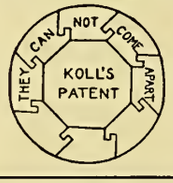




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Such warm and friendly relations subsist between the inhabitants of both house and garden at "Wychwood" that the close connection between the dwelling and its environment, one might almost say the merging of one into the other, seems perfectly natural. The bond that links them together is so strong that the "toot and scramble," as a local Mrs. Malaprop puts it, is absolutely congruous and consistent. One might not unreasonably expect this should be in a place where the architect-owner has had always in mind the inherent unity that ought to exist between a dwelling and its surroundings, tying each more closely to the other with each succeeding year. As a result of careful thought and planning, the growth of "Wychwood" into its setting is sufficiently felicitous to cause surprise when visitors learn that the union is only of six years' standing.

Quality Crops for the Home

(*Continued from page 96*)

being to get one or two big fine crops and then discard the plants. In the latter way the "beds" are left for three years or more, until the plants become so crowded as to produce poor fruit; then a new bed is formed either by planting in a new place, or by forking up the soil between the beds, allowing the runners to root there, and then cutting out the old rows. By setting runners in the usual way, either in the spring or fall, to form matted rows or beds, a whole season or more is lost before a good crop of berries is obtained. By setting out potted plants in the fall, growing by the hill system, there is a full crop the following season.

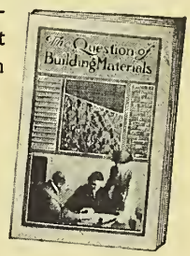
With a hundred or two small clay pots, one may grow his own potted plants each season with little trouble, and it is no more work to set out a new bed, with the potted plants on hand, than to clean the weeds, grass, and surplus plants out of an old one. The pots are simply sunk or buried up to the rim and filled level full of soil. The runner is pushed slightly down into it, where the plant is forming, and helped in place with a clothespin or a small stone, which served the additional purpose of marking where the pot is. In a few weeks the pots will be filled with roots and strong plants, disturbed practically not at all by transplanting, which will be ready to set out in the new bed, or in regular rows in the vegetable garden.

Whichever method is followed, the soil in the rows and between the newly set plants should be raked over as soon as the plants are set, and gone over frequently enough with the wheel hoe to keep the surface loose and dry and free from weeds. The newly set plants, as soon as they become well established, will begin



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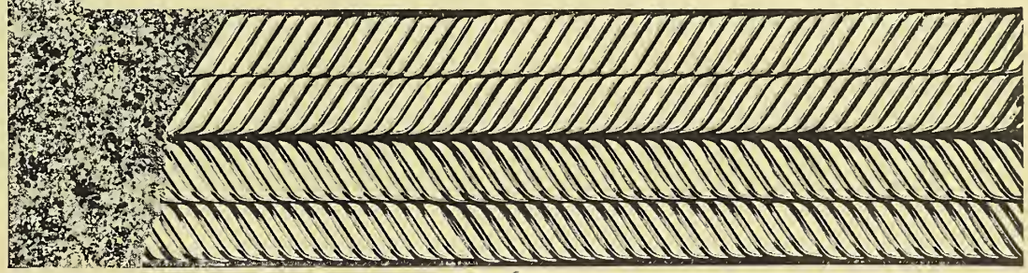
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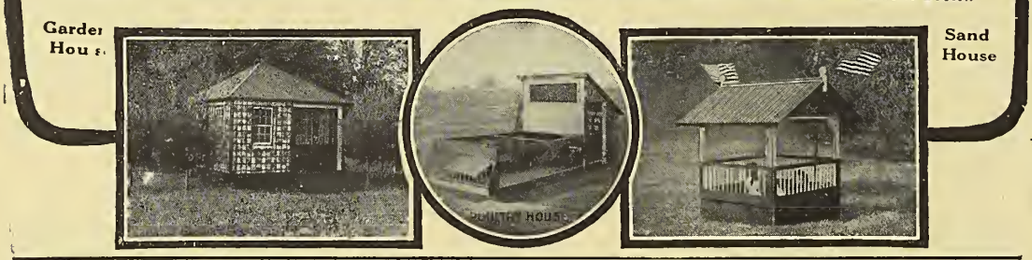


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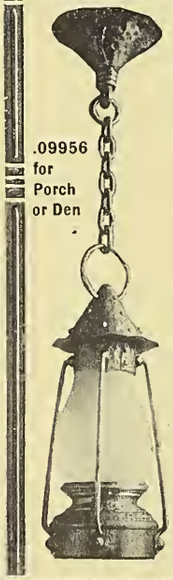
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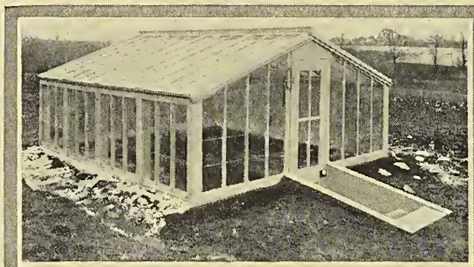
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to throw out runners. If the plants are to be grown in hills, as described above, to produce a maximum crop of fine berries the following spring, cut off every runner as soon as it appears. All the strength of the plant must be concentrated in making a fine large head of fruiting crowns, which by freezing weather will be a foot or so across. If the "matted row" method of growing the berries is preferred, push the tips of the first runners which form into the soil, to make secondary plants for some six inches on either side of the plants which have been set out. As soon as these are well rooted, they should be cut from the parent plant. All other runners must be kept cut off, as in the hill system.

As soon as the plants have taken hold, a dressing of nitrate of soda—a small handful to several plants worked into the soil with the hoe—will assist in giving them a quick start. If irrigation is available, that, in connection with the soda, will produce splendid large plants which will assure a bumper crop in the spring.

If the strawberries in your garden have previously suffered from disease, or disease was prevalent in the patch from which your newly set plants were taken, spray with Bordeaux, every ten days or so after planting, and again in the spring until after blossoming. Look for dark purplish spots on the leaves, which finally dry and crack as if they were burned. The large white grub is likely to cause trouble by eating the plants below the surface.

In the fall a supply of material for mulching should be obtained. It should not be put on until quite late, after the ground is frozen hard, which will be usually not earlier than the first of December, and sometimes considerably later. Marsh or meadow hay is one of the best material to use. Straw or leaves are sometimes employed, but they are likely to blow about. The mulching should be put on over the entire bed, covering the ground as well as the plants three or four inches deep. If necessary board or brush may be used to hold it in place. In the spring, as the plants begin to push through and the blossom stalks are thrown up, the mulching is pushed a little to either side, uncovering the plants, but leaving the ground between the rows covered. This keeps the ground shaded and cool, and holds the berries up so that they are much cleaner and much more readily picked than otherwise.

Planting the Winter Garden

(*Continued from page* 95)

induce a "fancy massing" by those whose interest lies in promoting this sort of thing. Evergreens both little and big are too individual, too positively assertive, to be planted in mixed groups. Wherever it may be, whoever may have planted it, and however thrifty the plants themselves, such arrangement of them is bad. Group

them as much as circumstances permit—but group them in kind, never in variety. It is doubtful, indeed, if there is a greater offense against Nature and art than mixed planting of this, the most splendid material at our disposal.

The Blooming at "Iristhorpe"

(*Continued from page* 89)

elaborate form. Iris panels adorn the dining-room overmantel, the upholstery of the chair seats echoes the *motif*, and the screen before the pantry door likewise bears this favorite flower. Its delicate hues are particularly effective with the white woodwork and mahogany furniture. The iris device is even to be found on the harness and horse blankets in the stable; it is worked into the lattices and treillage on the walls and in the garden, and, by it ubiquitous presence, makes "Iristhorpe" one of the most original estates in New England.

Our Eccentric Insect Neighbors

(*Continued from page* 78)

and a long lance-like appendage at the end of the body. This is used in imbedding the eggs deeply in soft soil. The males have shiny, wrinkled wings, the hardened edges of which are used in singing. The males are much given to fighting, and their pugnacious combats are exceedingly amusing. Little damage is ever done except the wounding of the vanquished opponent's pride or the loss of a leg or two. The latter incident is a mere trifle in the life of the fussy little cricket. So bold and thoroughly at home is the average cricket in a small cage of ordinary window-screen that it will sing while the observer's nose is but a few inches away. It is sad to explain, however, that the "song" of the cricket is most frequently a torrent of impertinent talk to a nearby rival, and energetic tussles inevitably follow. Crickets should have plenty of water, and this is best given by moistening a few crisp lettuce leaves placed in the bottom of the cage. From these the little creatures will drink the drops and later eat the leaves themselves. They are also fond of slices of apple or shreds of corn silk, and are delighted if occasionally given some fragments of raw beef. One thing about them the writer is sorry to explain. When a weaker member of the colony dies, the body is not permitted to remain unburied—it is immediately eaten! And here a word of caution: if crickets are not regularly fed they become fiendish cannibals. There is a terrific battle, and all but the strongest members of the party fall. The cricket cage should have a floor of clean sand and a few chips of bark to form hiding places.



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So many of the insects are tiny, almost microscopic creatures, and so many of them perform their characteristic capers in inaccessible places, that the writer constructed a laboratory for the special purpose of recording habits on motion picture film. By these methods students are enabled to see habits the greater number of them would never in any other way observe. Not one child in a million has seen the katy-did singing, the praying mantis rear in frightful pose, grasp and devour a fly, the toilette of a gaudy grasshopper as she carefully brushes pollen rust from her face, or the wolf spider, magnified ten thousand areas, carrying her family of hundreds of babies piled upon her back, and presenting an indescribable spectacle.

It is not so difficult to obtain motion pictures of insects eating, as these creatures are ever hungry and persist in satisfying their appetites even under greatly disturbed conditions, but to obtain scenes of nervous spiders caring for their young and to show insects singing—that is a different matter. To induce the spiders to spin nurseries it was necessary to build special cases, painted black inside, make the spider feel at home by keeping her quiet for some time, feeding her and giving her water, when she usually hatched her young, spun her nursery and stood guard over it. Then the case was placed upon the photographic table, the motion pictures' camera adjusted, and a cruel deed performed. The photographer destroyed the silken nursery and removed the tangled ruin while the baby spiders ran frantically about their distracted mother, who immediately started the construction of a new and generally more elaborated nursery, and while she was doing this and her infants were being reinstalled, the camera was steadily clicking away to tell the story lated on the projecting screen.

To photograph the katy-did singing by its scraping the wings was a difficult matter. This insect sings only at night. A light of any kind will stop it. Yet to photograph a singing specimen at night meant that a stream of powerful electric light must be turned upon the songster. The deed was done in a grove of young oaks close to the motion picture studio. Several dozen katy-dids were placed in the trees and the camera—on a high tripod—focused on the vegetation of a tree in the center of the grove. The instrument, with special long focus lens, was to record the movements of a single insect that watched all proceedings, but remained silent owing to our close arrangements with the machines. The camera was then belted to a small motor so that no operator would stand by the instrument to disturb the insect. A searchlight such as is used in the navy was then trained on the single tree, in which reposed the actor, the powerful rays making photography possible. With the remainder of the grove in darkness the decoy katy-dids sang vigorously. In the intense beam of violet light the princi-

pal in this educational drama was seen turning slowly. Was it irritated by the light, and would it crawl from the lines of focus? This would mean much labor in moving the heavy apparatus in what seemed a fruitless and costly experiment. But its uneasiness was caused by the saucy taunts of the decoys. Its wings were elevated slightly. It could not resist answering some of those rasping calls. The man behind the searchlight could be seen glistening with perspiration as he "fed" the carbons of the great arc light. The writer's fingers were upon the switch of the camera motor. Then the insect's wings began to rhythmically move and another chant was added to the chorus of "katy-did, katy-didn't." So it continued until the picture was taken. And this picture has been seen by thousands of school children who previously never knew how the insects "sing."

Sun-Hot Water Day and Night

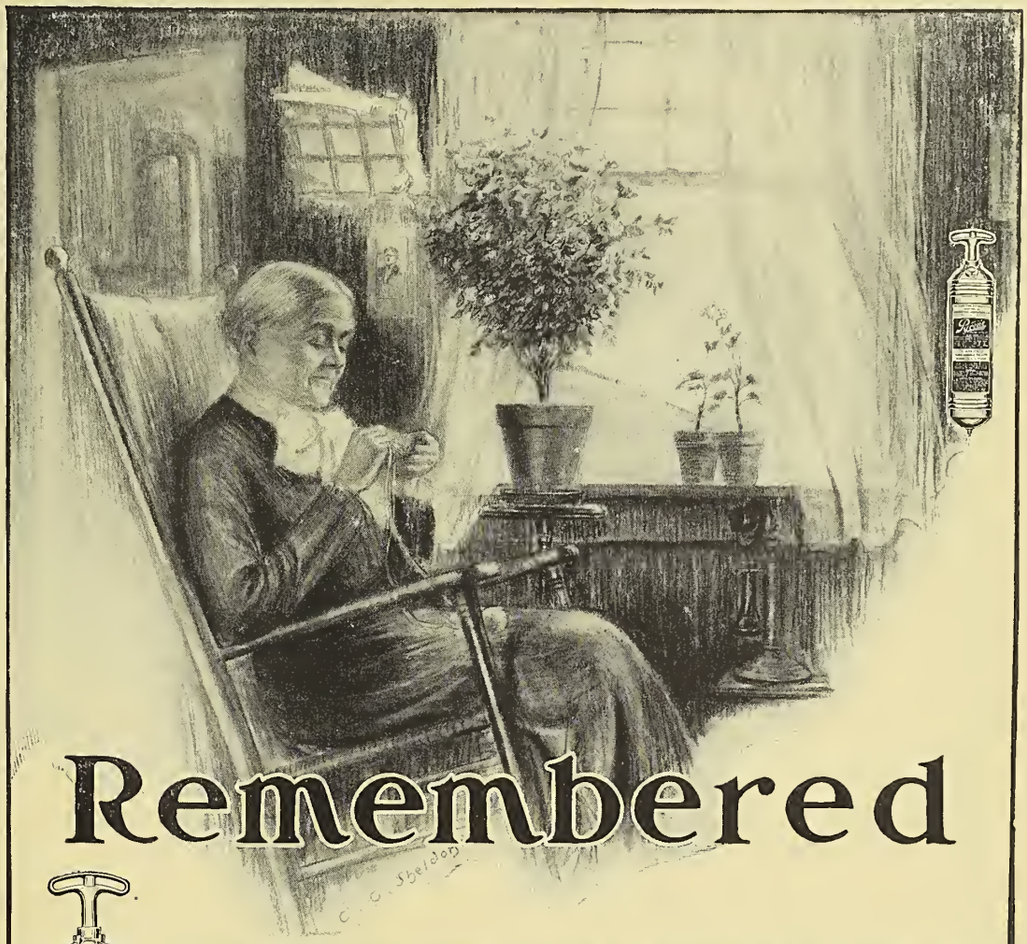
MODERN building methods have made forward strides within recent years to the extent that now householders in ordinary circumstances may enjoy the privilege of hot water day and night without resorting to the expenditure of a penny for fuel.

The solar heater is man's and woman's humble servant in sections of the country where the sun shines at least every other day in the year. The principle of solar heating has been developed so scientifically that it is now possible for a family to have hot water which will range from 115 degrees in the daytime to 100 degrees or more at night, without going to the trouble and expense of installing, firing and taking care of a water heater. Old Sol does the work.

A man who just recently built a new bungalow in southern California has one of the most efficient solar heaters to be seen in the country. He had the system built for him, but the man who is handy with tools and pipe wrenches can build his own solar heater or else get a plumber to make it and install it. The expense is not great. The Californian in question got a forty-gallon solar heater, with a forty-gallon reserve tank for $117.50. Needless to say, he is satisfied with his investment.

The principle of his solar heater is simple. A large sheet of copper has 150 feet of three-quarter-inch galvanized water pipe coiled backward and forward across its surface in such a manner as to make certain the absorption of the very last heat unit that the sunshine throws upon the coils. The coils of pipe are soldered to the copper plate. The plate with the coils upon it is placed in an airtight box, similar to a window frame, and covered with a heavy piece of glass.

Ordinarily a solar heater is mounted upon the roof of the house in such a way



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Of course the warmer months have less hindrances, and if possible we would suggest your placing your order as soon now as possible, so we can get your house up and ready for the plants before snow flies.

What is the use of putting off building until next Spring, when Winter is the time when you most want your house? Why deprive yourself and family of its real joys for practically another year?

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that the sunlight can strike it throughout the greater part of the day. The ordinary bungalow roof, however, is hardly slanting enough to afford the best of results in solar heating. The heater frame should rest at an incline of about 35 degrees.

The Californian in question built a bungalow with a roof which is rather flat, so he didn't mount the heater thereon. Instead, he built a set of pergola standards and supports and mounted the heater upon them in such a manner that the heater frame faces the direct sunlight, and at the same time acts as a sunshade for the back porch and the summer kitchen windows.

This heating outfit has a forty-gallon storage tank which is built into the kitchen wall. The tank is packed like a thermos bottle and works on the principle of a fireless cooker. When the coils of the solar heater are filled with hot water, the water



A solar water-heater mounted on the roof and supplying water at a temperature of 100 deg. F.

is turned into the storage tank, where it will remain hot for forty-eight hours without losing more than ten per cent of its original temperature. The water in the storage tank and the coils gives the family an eighty-gallon supply day and night for baths, dishwater and washing. In case of sickness it is a great advantage to be able to step to a faucet and tap the supply tank for a quantity of water ranging from 100 to 115 degrees in temperature.

The original cost of installing a solar heater is the only item worthy of consideration, for a solar heater has nothing to get out of repair and if not abused it will last almost a lifetime. Hundreds of people are building their own solar heaters or hiring plumbers or tinners to do the work for them. In dollars and cents the solar heater has a tremendous advantage over the ordinary water-heater, both in fuel economy and upkeep, and in the matter of supplying hot water at any hour of the day or night without a moment's delay, it is of incalculable value to the housewife from the standpoint of convenience.

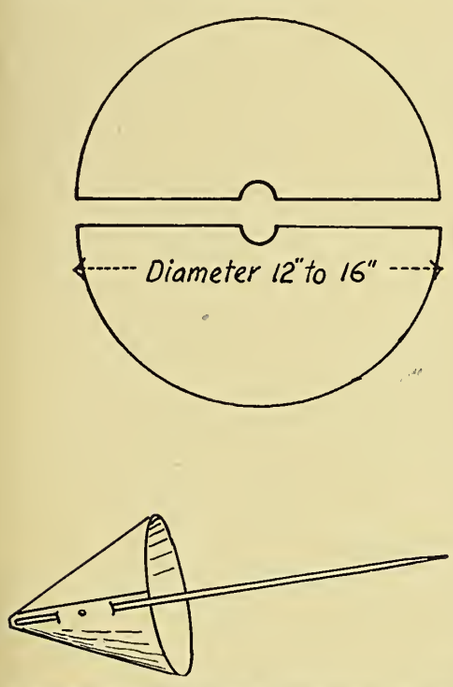
Protecting Tender Plants

IF one wishes to obtain the full fruits of one's labors it is necessary to set the plants out early, especially in latitudes where the season is short. For this reason people often take the risk, and in consequence are obliged to plant their gardens two or three times over before they are finally successful.

My own sad experience in this respect led me, some years ago, to invent a little device which has proved effectual in protecting tender plants from both heat and frost.

Out of building paper I made some disks twelve to sixteen inches in diameter, with a one and a half inch hole in the middle of each disk. These I cut in half.

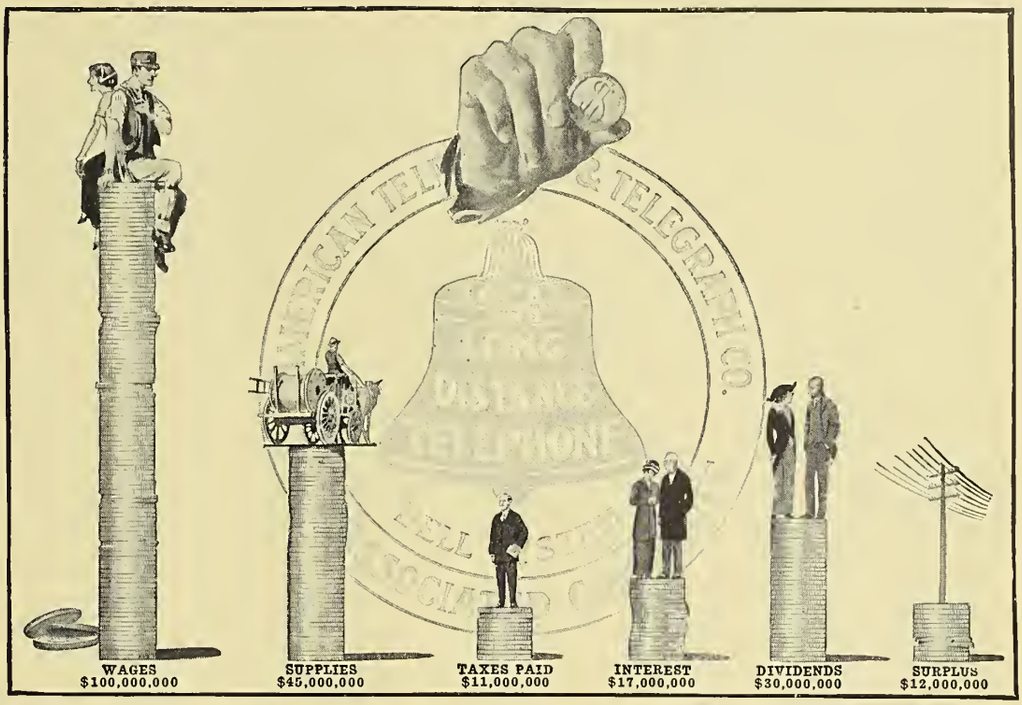
Then I selected some straight-grained shingles which I split up into sticks three-eighths of an inch wide. Forming the half disks into cones by lapping the edges, I pinned them together with these very sharp-pointed sticks, running them through until the thick ends were even with the tops of the cones.



A simple and effective plant covering made of paper and wooden pins

Placing one of these cones over each plant I was able to defy the weather. If it were warm I stuck it lightly in the ground; if the night promised to be cold I pushed the stick down until the cone almost touched the ground, protecting the plant completely.

Made of building paper, these cones will last for years if unpinned and put carefully away at the end of the season. I have had mine for more than five years. But equally good results may be obtained by using several thicknesses of ordinary newspaper.



How the Bell System Spends its Money

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Paid to merchants, supply dealers and others for materials and apparatus, and for rent, light, heat, traveling, etc.

Tax Collector—$11,000,000

Taxes of more than $11,000,000 are paid to the Federal, state and local authorities. The people derive the benefit in better highways, schools and the like.

Bondholders—$17,000,000

Paid in interest to thousands of men and women, savings banks, insurance companies and other institutions owning bonds and notes.

Stockholders—$30,000,000

70,000 stockholders, about half of whom are women, receive $30,000,000.

(These payments to stockholders and bondholders who have put their savings into the telephone business represent 6.05% on the investment.)

Surplus—$12,000,000

This is invested in telephone plant and equipment, to furnish and keep telephone service always up to the Bell standard.

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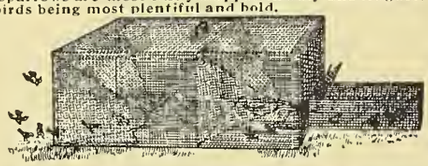
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Breaking Into the Farming Business

(*Continued from page 75*)

dozen rows across my garden. They did finely, and I harvested in the fall over eighty bushels of fine-looking roots, congratulating myself that at least one crop was going to pay well for the small investment. But I was too hasty. My horse refused to taste them. Apparently she was as particular in regard to her diet as to her method of working! My chickens did not care much for them and were made sick every time they ate them, and when I finally bought a cow (beyond the accounts of the year and not considered here), she also refused to have anything to do with them. I tried in vain to sell them, but no one wanted them, and they were finally allowed to rot away in a pile where they were stored. Perhaps they will make good fertilizer!

I need not go into details here in regard to my chicken department. It was not to be expected that the first year would be a paying one. We will let it go with the simple statement that the expenditures for stock and feed alone were $144.94, while the receipts from all sources were only $63.15, including what was used on our table, a deficit of $81.79. It is probable that the increase in value of stock would make up a great part of the deficit, but that would be only an estimate. It is to be noted, however, that the chickens produced no income, but were an actual expense.

In the fall I had the wheat field plowed and sowed it in crimson clover to turn under the following season, in the hope of improving the land. I also bought and set out about thirty fruit trees of various kinds, and some grapes, berries, etc.

The potato crop was the only one that actually gave a profit. Not including prospective values, my different crops were produced at a let loss of $24.43. If, however, the estimated values of prospective crops be taken into consideration, it is probable that they would show a profit. The nine acres of wheat produced $63.90, or some $7 per acre, while part of the two acres of garden produced $124.17, without counting the value of the asparagus, strawberries, etc. The cost of producing these crops was $132.65, which might be called prohibitive.

I have no intention of saying or implying here that farming does not pay. On the contrary, I am sure that, under certain conditions, it does pay. It would seem that it holds forth as many elusive hopes and brings as many bitter disappointments as any other business, except, perhaps, playing the stock market.

The year's experience taken from my books is shown in tables below:

INITIAL INVESTMENT

Cost of land	$1,152.00
House	5,495.70
Barn	1,117.00
Chicken house	183.00
Sundry buildings, etc	147.00
Total	$8,094.70

The expenses in the operation of the farm were as follows:

Month.	Implements.	Stock.	Seeds. Etc.	Labor.	Maintenance.	Total.
April	$97.71	$16.00	$60.80	$16.75		$191.26
May	22.80		17.50	39.75	2.05	82.10
June	25.05	3.00		42.15	32.15	103.25
July	4.95	15.00		28.00	46.40	94.35
August	14.75	201.20	7.70	30.30	32.80	286.75
September	19.70	11.90		17.50	48.45	97.55
October	2.00	41.10		28.75	28.95	100.80
November	3.95		8.75	18.00	68.25	98.95
December				11.50	16.58	28.08
Totals	$190.91	$289.10	$94.75	$323.70	$275.63	$1,083.29

In the above account, I included under implements, cultivators, carriage wagon, wheelbarrows, harness, and all tools I purchased. The stock was my horse and chickens. Under seed is included manure and fertilizer, and under maintenance is classed feed for the horse and chickens, and other supplies required for keeping up the stock. Housekeeping expenses are not touched upon.

	Expenditures.	Receipts.	Profit.	Loss.	December 31. Estim'd Value.
Wheat	$81.85	$63.90		$7.95	
Celery	21.50	10.30		11.20	
Lima beans	25.00	19.82		5.18	
Melons	13.50	13.50			
Potatoes	16.65	28.80	12.15		
Sugar beets	8.00			8.00	
Garden truck	56.00	51.75		4.25	
Asparagus	32.20				$150.00
Strawberries	6.50				25.00
Fruit trees	25.75				50.00
Clover	13.25				50.00
Grapes, berries, etc.	10.00				25.00
Total	$310.20	$188.07	$12.15	$36.58	$300.00

SUMMARY

Operating expenses for the year	$1,083.29	Actual returns	$188.07
		Prospective values	300.00
		Stock and implements	480.00
		Deficit	115.22
	$1,083.29	Total	$1,083.29

Dry Cleaning Wall Paper

IN these days of labor-saving devices, we can appreciate a simple method of cleaning the walls and ceilings, instead of removing wall paper or re-calcimining, and creating no end of fuss and dirt. There is a splendid preparation on the market, its formula being the result of years of scientific research and experimentation, which dry cleans like a rubber eraser, saving much of the annual expense of repapering and calcimining.

It is often the case that a whole room is repapered just because the surface near the radiators or near the gas or lamps is discolored, when all that is necessary is a gentle rubbing of the surface with a handful of this cleaning preparation, which reminds one somewhat of soft art-gum or of putty minus its adhering quality. The delicate surface of wall paper when carefully rubbed, stands out bright and new; the soot and grime of smoke disappear like magic, and while the dry cleaner cleans, it odorlessly disinfects.

When one realizes that for seventy-five cents or a dollar one can clean and preserve the favorite wall coloring of one's room, saving a large decorator's bill, one realizes that the scientific dry-cleaner has come to stay. This dry-cleaner is also valuable in cleaning window shades, removing the soiled spots and leaving the surface fresh and new.

The Weatherproof Plant Label

DOUBTLESS all amateur gardeners have had the experience of carefully labeling plants with a piece of tape or wood, or with the original paper labels, only to find afterwards that the rain or wind or the birds have destroyed the labels, so that there is no way of identifying the plant.

A very efficient, convenient and permanent label is made in weatherproof form, and fully repays the small initial cost of a cent or two a piece, according to size. The label is strictly waterproof, and is composed of a card made from some opaque material similar to celluloid, on which one writes the name of the plant with a lead pencil or with India ink. A second slide, transparent, slips over the name written on the opaque surface of the first slide, making a perfect covering. The two sections are joined at either end, and the whole attached to the plant by a copper wire. This label is simple, practical and permanent, as the name can be rubbed from the opaque slide on which it is written, and the label used again another season. These waterproof labels are procurable in several sizes, allowing plenty of space for the name.







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(At right—one of the refrigerators. Below—the A-S Refrigerating Machine.

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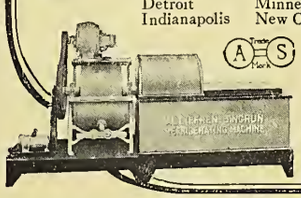
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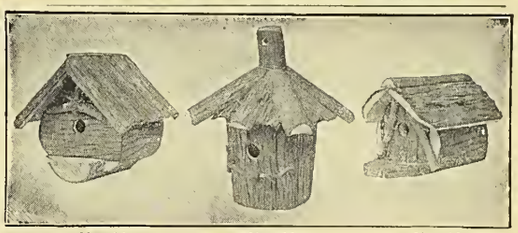
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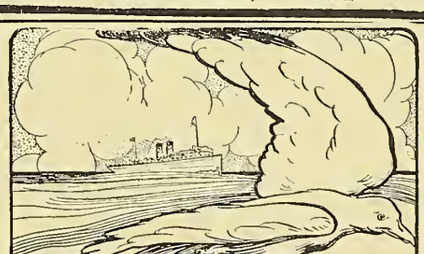
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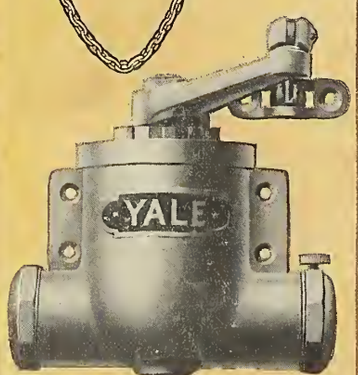
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Distinction, beauty, security and economy are assured for the home equipped with

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THE Yale line is so comprehensive and so complete that there is no lock and hardware need that cannot be met best in Yale Quality. And Yale Quality is not a matter of price alone. You are safe when you find the name Yale on the locks and hardware you buy regardless of the price you pay. We have an interesting book, "A Word about Yale Locks and Hardware" which you may have for the asking.

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Makers of YALE Products: Locks, Padlocks, Builders' Hardware, Door Closers and Chain Hoists

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When you think of locks and hardware for your house—of course you *think* of Yale. But be sure that the locks and hardware you buy for your doors, front, rear or inside—have the name Yale on them.



Yale Night Latch. The lock of security and convenience. Have you a doubtful lock on any outside door? If so, back it up with a Yale Night Latch.



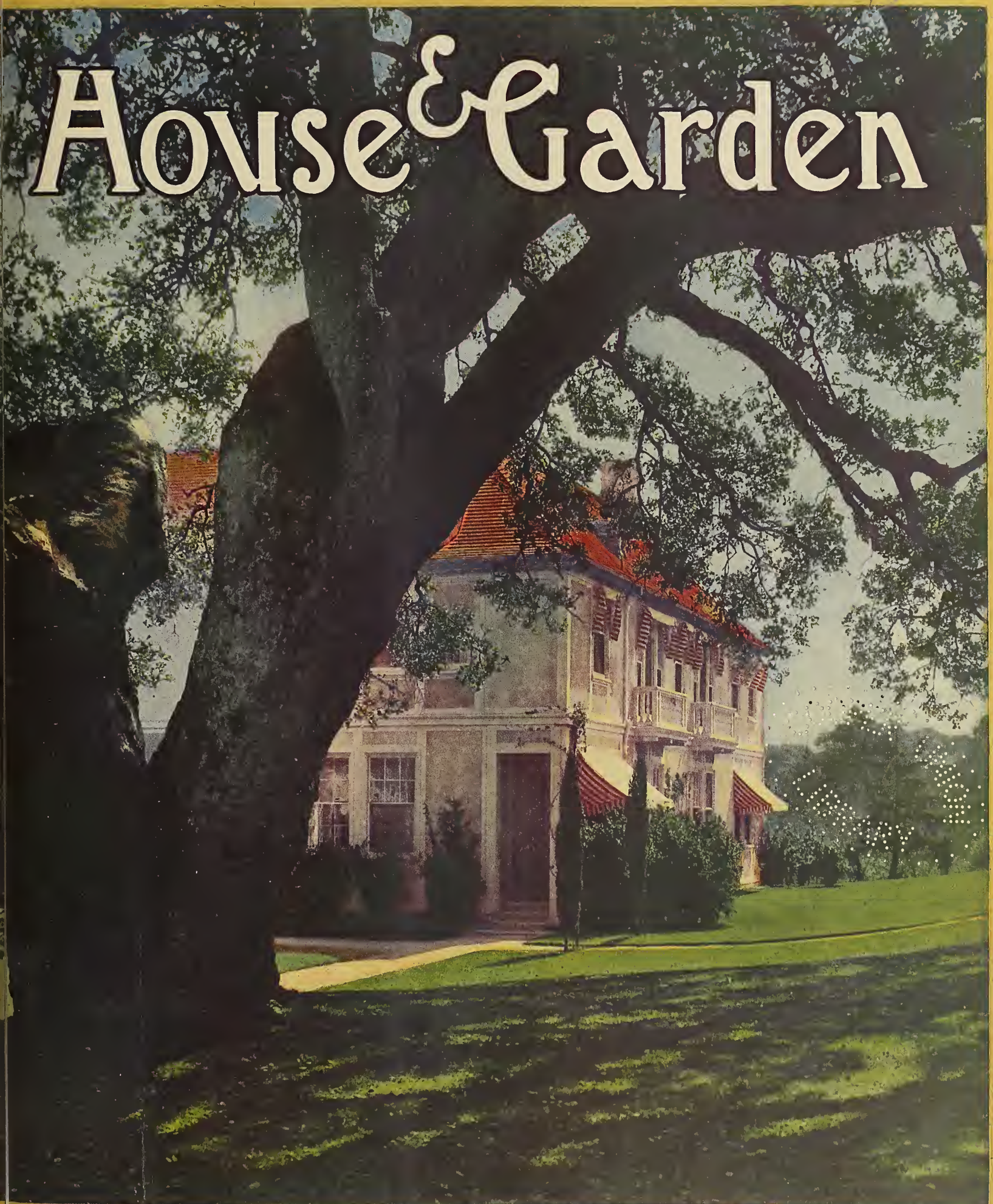
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Forecast of Autumn Fashions

Dated September 15

The really expensive gown is the gown you buy and never wear; the really expensive hat is the hat you wear only because it is bought and cannot be returned. Will you pay $2 to insure yourself against costly mistakes in the choice of your autumn gowns and hats?

By paying $2, a tiny fraction of your loss on only one ill-chosen hat or gown, you will have Vogue continually at your side during the next six months; you will be sure of distinction in your dress; and you will practically insure yourself against costly mistakes in the choice of your wardrobe.

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New discoveries for the vanity box and toilet table.

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Vogue's solution of the Christmas gift problem.

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Everything in fine linen for wardrobe and linen closet.

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The fabrics from which the season's smartest gowns will be made.

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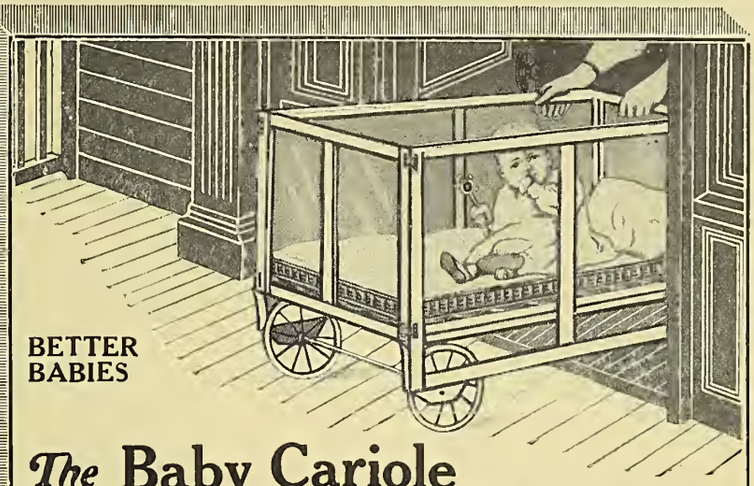
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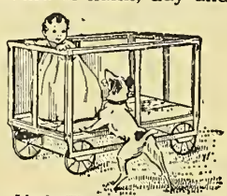
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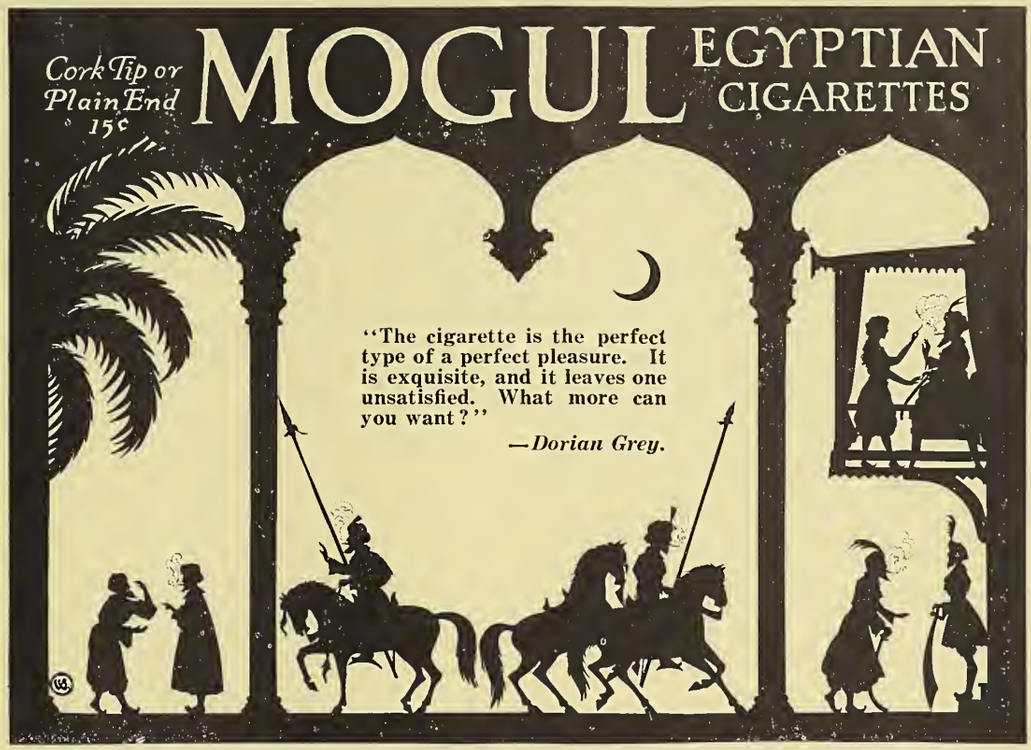
How to Find the Dream Farm

NEVER believe all you hear about any place, either for or against it. The man who has it for sale will naturally tell all the good qualities. You can trust the neighbors, former tenants and the village loungers to describe in detail the bad features. Look for yourself and strike a happy medium between the two. If you are not competent to decide, get some one of your friends who is a good judge of real estate to look at the place and give you an expert opinion. Whenever possible, buy your farm in a locality with which you are well acquainted, where you know the people, the rural conditions, the soil, climate, etc. It is best to locate near your old home and acquaintances. If you are city born and bred, purchase near your own city—the nearer the better—so that you can run in now and then to see your friends and to seek such amusement as appeals to you and your family.

You will be surprised to see the really fine places which can be picked up in the country by searching carefully. Folk get old in the country, just as in the city. Very often such old people desire to go and live with their children. Then the homestead can be purchased for a very reasonable cash offer, generally with the stock and implements. In the case of the death of the owner the farm is appraised by two or three competent judges, selected from the neighbors, and sold by the executor for its true value. This is always a good time to buy a place. The executor can usually give a good title and the price is generally right. Do not try to buy out a prosperous farmer who is well satisfied with his farm. It will cost a handsome premium. Those with plenty of money can afford to do this—but they seldom do. There are enough good farms for sale—keep on looking.

There are many ways of searching for a farm. Obviously a working man and his wife cannot go walking aimlessly through the country looking for the Dream Place. When one is working six days a week, Sunday is all too short for visits to the country. Looking for a farm is a good way to spend a vacation. Visit the locality in which you desire to purchase. You can stop at the hotel in the village over Sunday for a small sum. Or you can usually board there, and board well, for a week or two during vacation. In the city when a place is for sale a neatly lettered sign is hung out announcing the fact. In the country this is seldom done. Look over the country papers first. Examine all "for sale" advertisements. Then look for the legal notices to see what estates are being closed. Make a list of all the places for sale and pay each one a visit.

(*Continued on page* 181)



Statement of the Ownership, Management, Etc.

of HOUSE & GARDEN, published monthly at New York, N. Y., required by the Act of August 24, 1912.
The Managing Editor is Wm. A. Vollmer, Post-office Address, 31 East 17th St., New York.
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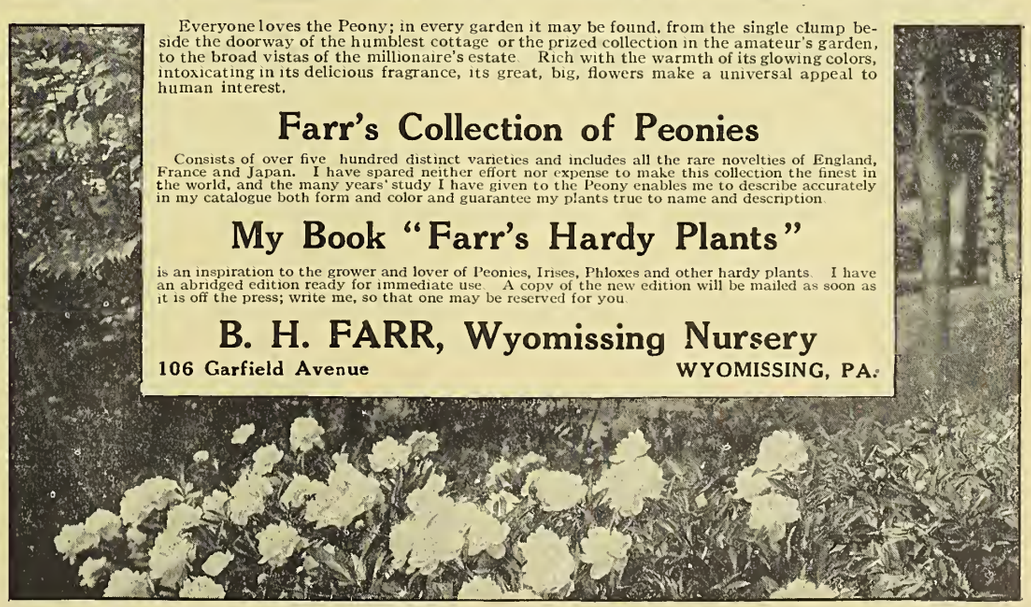
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This statement is signed by William A. Vollmer, managing editor, for McBride, Nast & Co.

Sworn to and subscribed before JOHN T. ELSROAD,
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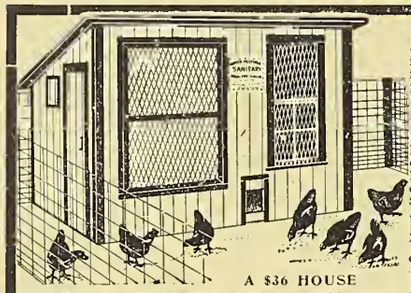


The Poultry Yard

Conducted by E. K. Parkinson



The purpose of this department is to give advice to those interested in poultry. The manager will gladly answer any troublesome questions. Address "Poultry Department" and enclose a self-addressed envelope.



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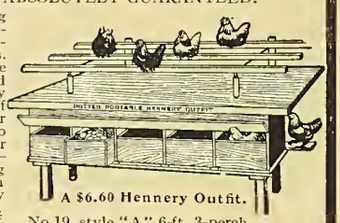
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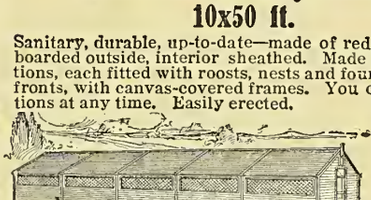
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Five-Section Poultry House—10x50 ft.

Sanitary, durable, up-to-date—made of red cedar, clapboarded outside, interior sheathed. Made in 10-ft sections, each fitted with roosts, nests and fountain. Open fronts, with canvas-covered frames. You can add sections at any time. Easily erected.



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Tabulating the Breeds

THE average layman who may find classifying the breeds of poultry a complicated matter will be helped were he to tabulate the more popular breeds under the three general racial classes: Asiatic, Mediterranean and Game. The first includes Brahmas, dark and light; Cochins, white, black and buff; Langshans, white, black and blue; and, in addition, some that are generally known as American breeds—Plymouth Rocks, Wyandottes, Reds and Orpingtons. These are the largest of our breeds, are heavily feathered and consequently can stand much cold and require the least space in the yard to maintain a maximum of health. They are the setting breeds and lay brown eggs.

The egg-machines are the Mediterranean breeds, of which the greatest are the Leghorns, white, black, brown, buff, single comb and white and brown rose combs. To them must be added the Anconas, which are close rivals, the Minorcas, black and white; Andalusians, and White Face Black Spanish. This class are non-setters and lay white eggs. To distinguish between the two great subdivisions, it is best to remember that the Minorcas is a larger bird than the Leghorn and is a bird of angles, whereas the Leghorn is a bird of curves. The former lays the larger eggs which, when weighed, almost equal the Leghorn's prolific output.

There are more of the above breeds that are really popular, both at home in America and in England, than there are of any of the other classes of breeds. This claim applies to the different varieties of Plymouth Rocks, the Barred, white and buff, and the different varieties of Wyandottes, the Silver, Golden, White and buff, the Partridge or Golden Penciled Wyandotte, which is certain to become very extensively bred and popular, as well as the Silver Penciled Wyandotte. The Columbian Wyandotte does not yet appear to appeal to our fancies like the other varieties. The Black Wyandotte is another variety that has comparatively few admirers. Yet all are of the same breed, "As shape makes a breed, color, a variety," and all varieties of Wyandottes should have the same shape, the weight clause the same, the same comb, eyes, etc., with color the only distinction.

Skin Troubles in Dogs

IT is doubtful whether any group of canine ailments is more apt to be wrongly diagnosed by the layman than that which comprises eczema, erysipelas and a number of other troubles which manifest themselves in inflamed, itching and often pustulous skin. "Mange," assert fourteen out of every fifteen people when they see a dog scratching and chewing out his hair in patches where the skin shows red and swollen. But in the majority of cases the trouble is not mange at all, and mange remedies will have no more than a temporary effect upon it. True mange is caused by one of two kinds of parasites in the skin itself, and yields to external applications of the proper lotion. Eczema and similar eruptions, which in many respects resemble mange and are more common, are the result of deranged blood or digestion, and must be treated internally. External applications do no more than temporarily relieve the intense irritation.

Most cases of eczema are the result of too rich feeding, coupled with insufficient exercise, or else poor assimilation, chronic indigestion, or generally deranged condition of all digestive organs.

If over-rich blood is the cause, change the dog's diet to one of a cooling character: boiled green vegetables, stale bread soaked in a little milk, well boiled rice, and very little meat. Also give him sulphur in tablet form—any druggist can supply you with one of the standard prescriptions for such cases. Lump sulphur placed in the drinking pan is absolutely useless, for it is insoluble in water.

Where the eruption results from digestive troubles, the remedy is less easy. Irregular appetite, diarrhœa, a tendency to eat unclean and unnatural foods, all indicate deranged digestion. A pallid color of the inside of the upper lips shows non-assimilation and anæmia arising from the same condition. Where these symptoms exist, be very careful of the dog's food. Let his diet be entirely of raw lean meat fed in limited quantities three times a day. This is the most easily digested food for a dog, and the old belief that it induces stomach worms, distemper, etc., has been entirely exploded.

Feed the meat slowly, not allowing the dog to bolt it in great gulps, and immediately after each meal administer one of the dog digestive pills with which your druggist can supply you. Also keep where the dog can always reach it a pan of fresh, cold water containing lime water in the proportion of 1 to 30. Where the dog is thin, undertoned and dispirited, give him also the standard condition pills made up for the purpose.

In connection with internal treatment, apply oil of tar to the inflamed places on the skin.

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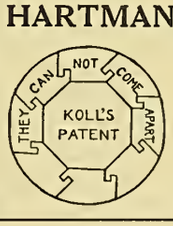
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while it is really no exaggeration to say that as a restorer to and preserver of health this pony for children knows no equal. The Shetland being also practically immune to all diseases and full to the bubbling over point of vital force, animal spirits and magnetism, he seems to impart more or less of this vigor to his riders, while the very fact, of course, that children have a pony to ride and drive keeps them out in the healthful atmosphere of the open air, when otherwise they might be lolling about indoors.

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lions as Howard B., Vespa, Signold, etc., would only be to repeat what has already been said many times over, so we will not indulge in a mere "horse show" description of these prize winners, but confine ourselves instead to what the average reader would most like to know, viz.: for how much a good Shetland pony can be purchased and where, and the necessary details of his proper care and keep. Shetland ponies date as far back as the year 872, having been found useful in many capacities ever since then; they average from 36 to 44 inches in height, are very strong, and are fortunately endowed with wonderful constitutions, while an important point in their favor is that they are inexpensive to keep and will eat almost anything—indeed, they have been known to live royally on a fair-sized lawn, for which, by the way, they make a most charming and attractive ornament.

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RICHARDSON WRIGHT,
Managing Editor

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In late September comes a peculiar stillness over field and stream; Nature would seem to be caught in a backwater—gracile poplars scarcely sway, even reeds cease their rustling by the stream bank: the last placid days of summer before frosts mow down the fields and October heralds blustery, chilly months

House & Garden
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Cherokee roses in a cactus garden

The Color of A California Garden

HOSPITALITY OF CLIMATE TENDS TO ENCOURAGE MEDLEYED HORTICULTURE—THE TRADITIONS OF THE EAST IN THE WEST—HOW CALIFORNIA PLANTS ARE GIVEN A REST

BY CHARLES FRANCIS SAUNDERS

THERE are certain sensations that come but once in a lifetime, not the least of which is, having slipped away from the wintry and slushy East, you open your eyes some sunny January morning and for the first time see, in a setting of majestic mountains lifting snowy summits to a turquoise sky, the palms and roses and glistening orange groves of Southern California. Around ranch-house and town-dwelling alike, garden flowers clamber and nestle. Calendulas, sweet peas and pansies, petunias, violets and marguerites, geraniums of many colors banked sometimes house high, are commonplaces of the humblest home; callas, in places, grow literally as hedges; carnations and violets bloom by the fieldful for the cut flower market. If the season is of average mildness, fuchsias and heliotropes hide beneath their massed blooms and cottage walls against which they are set; poinsettias, in vivid scarlet, glow under south eaves, and roses of every hue brighten hedgerows and fences. Naturally, then, when you are at last settled in California, your thoughts turn much to gardens.

For the making of a garden the Californian has practically the world to draw upon. Indeed, so inclusive is the hospitality of the State's climate that the supreme temptation is to plant something of everything on earth and turn one's place into a botanic museum. There is a considerable preponderance of such medleyed horticulture up and down the State, and it is, I think, a weak spot in California gardening.

To the average eye, it must be owned, this tendency to floral coloratura is a venial matter, and is forgotten in the delight of discovery afforded by the vast variety of exotic shrubs and flowers that are in common outdoor cultivation on the Coast. Many people faithfully keep up the tradition of the eastern home with such old-fashioned favorites as lilacs, spiræas, weigelas, abutilons, nasturtiums, verbenas, zinnias, marigolds, hollyhocks, and so on; and everybody grows the rose in its manifold varieties. All gardens have a sprinkling of these, but what gives distinctiveness to the California gardens are the tropic and semi-tropic plants unknown in the East, or at least cultivated only in conservatories. Besides the yuccas and acacias, bamboos, palms and agaves, which are easily recognized by every one, there are, in every community where the sentiment for flowers runs strong, scores of strikingly beautiful shrubs, vines and herbs that are absolutely novel to the tourist. It is a humilating fact, though, that too few of the owners of these exotic plants can tell you their names. They have generally been had from nurserymen in response to orders for "pretty flowers and shrubs with beautiful foliage that will be drought-re-

sistent and not mind some frost." They have come to hand duly labeled; but the name being in Latin, always unintelligible and often unpronounceable, has not interested the purchaser, who has soon forgotten it, and Time's effacing fingers have not been slow to take care of the label. By and by such plants, which are gradually becoming established factors in California gardens, will doubtless acquire folk names, even if the botanic appellations are not popularized.

A case in point is the beautiful Mexican bush with three-fingered leaves, *Choisya ternata,* which is now sometimes known as Mexican orange-flower, the white, fragrant blossoms resembling those of the orange, to which it is, in fact, related. Another is the curious Australian shrub, *Callistemon lanceolatus.* This bears every spring at the ends of its drooping branches cylindrical clusters of crimson flowers with bristling stamens which, standing out all around the branch, so exactly resemble a bottle-brush that bottle-brush the plant is called. The seed-vessels on this odd shrub resemble gray shoe-buttons and persist for years in an elongated band completely encircling the branch, each band separated from the other by a year's growth of stem. More common than either of these are three or four species of the genus *Pittosporum,* universally mispronounced by nurserymen, who accent the penult, while correct usage favors the antepenult. One species—*Pittosporum tobira*—is from China, and the others are Australasian. As all are evergreen with leaves more or less simulating laurel, the Australians call them hedge-laurel, Queensland laurel, Brisbane laurel, etc. They are badly in need of some common name in California, as an alternate to the cacophonous botanical one. Perhaps hedge-laurel would be worth adopting, as at least two species—*P. eugenioides* and *undulatum*—have been planted in California for hedges. Some of the species grow to the proportions of a tree, and their lively, handsome foliage, fragrant flowers and drought-resistent character put them among the most desirable of woody plants for California gardens.



Among the few native flowers cultivated in California gardens is the Matilija Poppy

When foliage effect is desired, a shrub often planted is the New Zealand *Coprosma Baueri,* which has the advantage of a pleasant-sounding name. The flowers are inconspicuous and the features that commend it for culture are its graceful, trailing habit of growth and the rich, glossy hue of the foliage, which seems as though varnished. Often its exquisite green is blotched with white or yellow, and a form entirely yellow is met with. The compelling beauty of pure foliage is never better shown than in this lovely plant as it flows over some bowlder-planted slope and rolls its billowy green in soft masses into house corners or against garden walls.

Attractive for its foliage, too, but very different, is a native barberry—*Berberis aquifolium*—whose holly-like leafage in this hollyless land is a cheerful sight. In autumn the little shrub is adorned with strings of purple berries, somewhat like chicken grapes, which have suggested the popular name Oregon grape—Oregon, because of the plant's abundance in that State, where it has been adopted as the floral emblem of the Commonwealth. A species of viburnum that is grown to some extent in eastern greenhouses may also be mentioned, because it is perhaps the best known of California garden shrubs, where, besides posing for ornament, it is frequently put to utilitarian service as a hedge plant. Its ample cymes of small, pinkish white flowers are very attractive. In modern botanical parlance it is *Viburnum tinus,* but in everyday speech it is called laurustinus. A plant of all-round virtue, beautiful in leaf, flower and fruit, it is especially serviceable because evergreen and winter blooming, besides lending itself with the utmost complaisance to topiary work. Its native home is the Mediterranean region of Europe, where it sometimes forms extensive copses in the wild, and where it has been cherished from time immemorial.

Among garden flowers few have more completely captured the popular fancy in Southern California than the poinsettia, which every one in the East knows as a greenhouse beauty. In California it grows in the open, almost rivaling the poppy in the affection of the people, and one sees it everywhere in stately erectness against bungalow and villa walls. Its susceptibility to frost finds it on the anxious bench every winter, but the leaves fall more quickly than the floral parts, which in cold seasons are not infrequently seen shivering chillily at the tops of leafless stocks. Prudent gardeners set it in the least exposed places, usually against south walls, or in sheltered bays,



The Sierra Snow Plant, *Sarcodes sanguinea,* has found the climate amenable and thrives



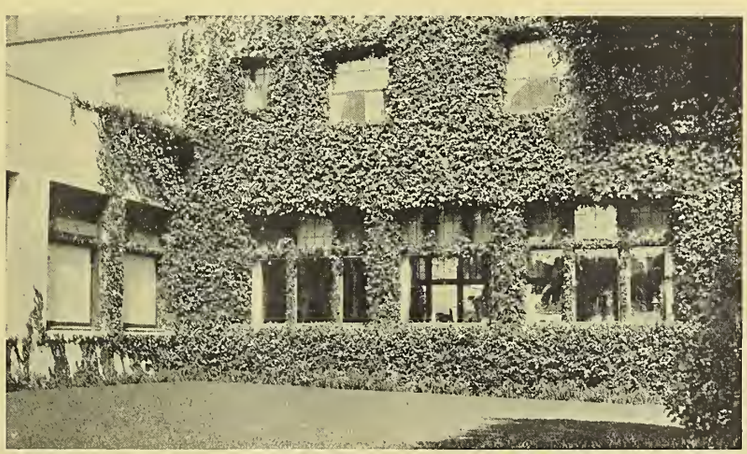
A turf plant used where grass lawns are difficult to maintain, the *Lippia repens*

where from December to April it flames fierily. Under favorable circumstances the plant has been known to develop heads two feet in diameter. Its glorious scarlet-bracted flowers are an important element in the decoration of churches at Christmas and Easter, for which reason it has been called Christmas flower and Easter flower, a translation of the appellation by which it goes in Mexico—*la flor de Pascua*. The non-botanical may be reminded that the flaming involucre that has gained the plant its popularity, is no part of the blossom, but simply a whorl of colored leaves. The flowers occupy a small space at the point of union of these leaves. They are brilliant, too, in red and gold, but more curious than beautiful and relatively quite inconspicuous.



Two specimens of mesembryanthemum, or South African fig marigold, carpet this roadside bank. The trees outside the hedge are the Australian *Grevillea robusta*

One is not long among California gardens before making acquaintance with those curious floral groundlings, the mesembryanthemums. They are creeping, fleshy-leaved plants, whose daisy-like blossoms, with very narrow petals yellow, white, and of various shades of red, open only in the sun—the reason of the sesquipedalian name, which means "flower of the midday." They are particularly liked as coverings to sunny banks and slopes, which they overspread with beauty at practically no expense of care after being rooted, as their succulent leaves and stems make them famous drought resisters. Everyone who has visited Southern California in April and May has been struck with the prodigal color of one small-flowered sort, which forms carpets of solid pink in gardens, along streets, and particularly on the hillsides and earth cliffs of many of the beach resorts. There are in the world some three hundred species of mesembryanthemum, mostly native to the rocky sands and arid plains of South Africa, but a few are indigenous to the Mediterranean basin and to Austrakasua. Two or three species grow wild in California, and have been a puzzle to botanists, who have never satisfactorily accounted for their presence there. One of these (*M. crystallinum*), which is found on Southern California sea beaches and strangely enough at one or two places on the Mojave Desert, is also native to Greece and the Canary Islands. It is remarkable for its glittering, often reddish foliage, which seems frosted with particles of ice, and on this account it has long been one of the world's green-house curiosities under the name of ice-plant. In the Canary Islands the burning of the ice-plant and exportation of the ashes for use in Spanish glass-making was once, and perhaps still is, a considerable industry. Many species of mesembryanthemum, indeed, are noted for grotesqueries of form, like the allied tribe of the cacti, and also like the latter bear a fruit resembling the fig that is in some cases palatable. Its fruit-capsules are a very interesting part of the plant. They are tightly closed in dry weather, but possess to a remarkable degree the property of absorbing moisture from the air, and after a rain they open out their carpellary valves, which radiate from the center in star fashion and permit the seeds to escape. When the weather clears they close, to gape again with the return of another shower. The curious will find entertainment in soaking mature, dry capsules in a basin of water, and watching the starry tops open out, as do the so-called resurrection plants of the curio-shops.



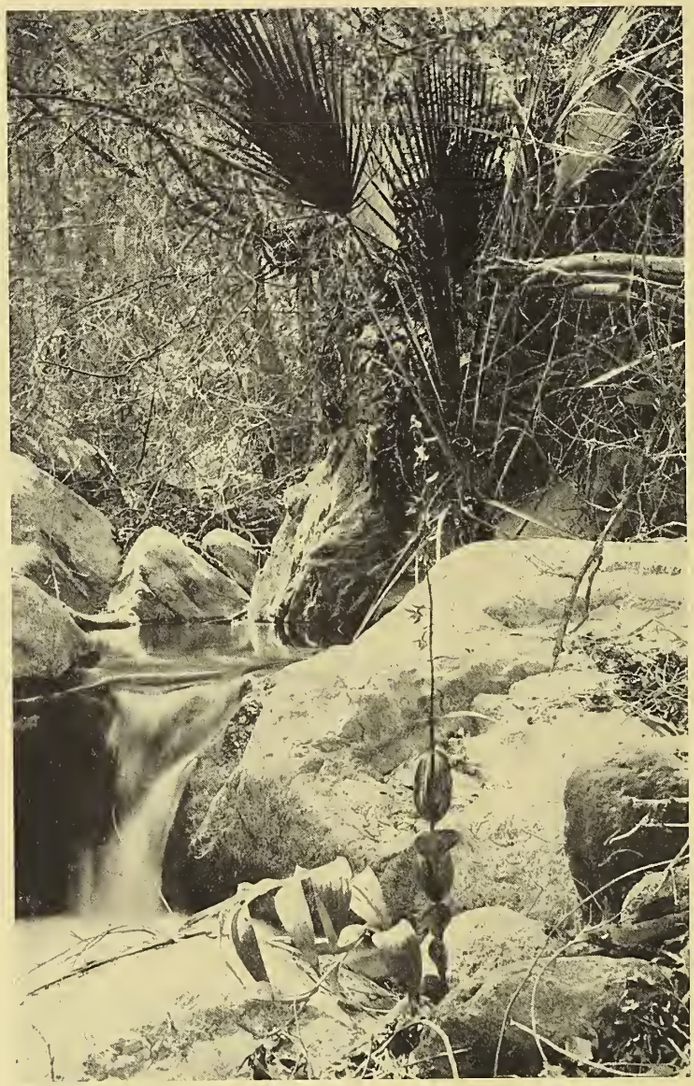
For covering walls, the creeping fig is extensively used. It is an industrious little vine with leathery leaves

A denizen of many California gardens that is sure to attract an Easterner's attention, and indeed is far from familiar to all Californians, is a creeping turf-plant whose botanical name, *Lippia repens*, is easy enough to pronounce to be popularized. Evergreen of leaf and taking kindly to almost any sort of soil, it spreads by rooting at the joints until it forms solid mats of verdure, even choking out many sorts of weeds that flourish in grass plots. These are as pleasant to walk on and as yielding to the tread as Turkish carpet, and the little plant is as cheerful under the pressure of human feet as blue grass, or a New Mexican *penitente* flat on a church door-step begging to be trodden on for his sins' sake. Furthermore, it is tolerant of neglect, and will survive a whole dry season without watering or mowing, though for the best effect it should have both about once a month during the summer. Lippia has therefore taken an assured place in California as a substitute for lawn

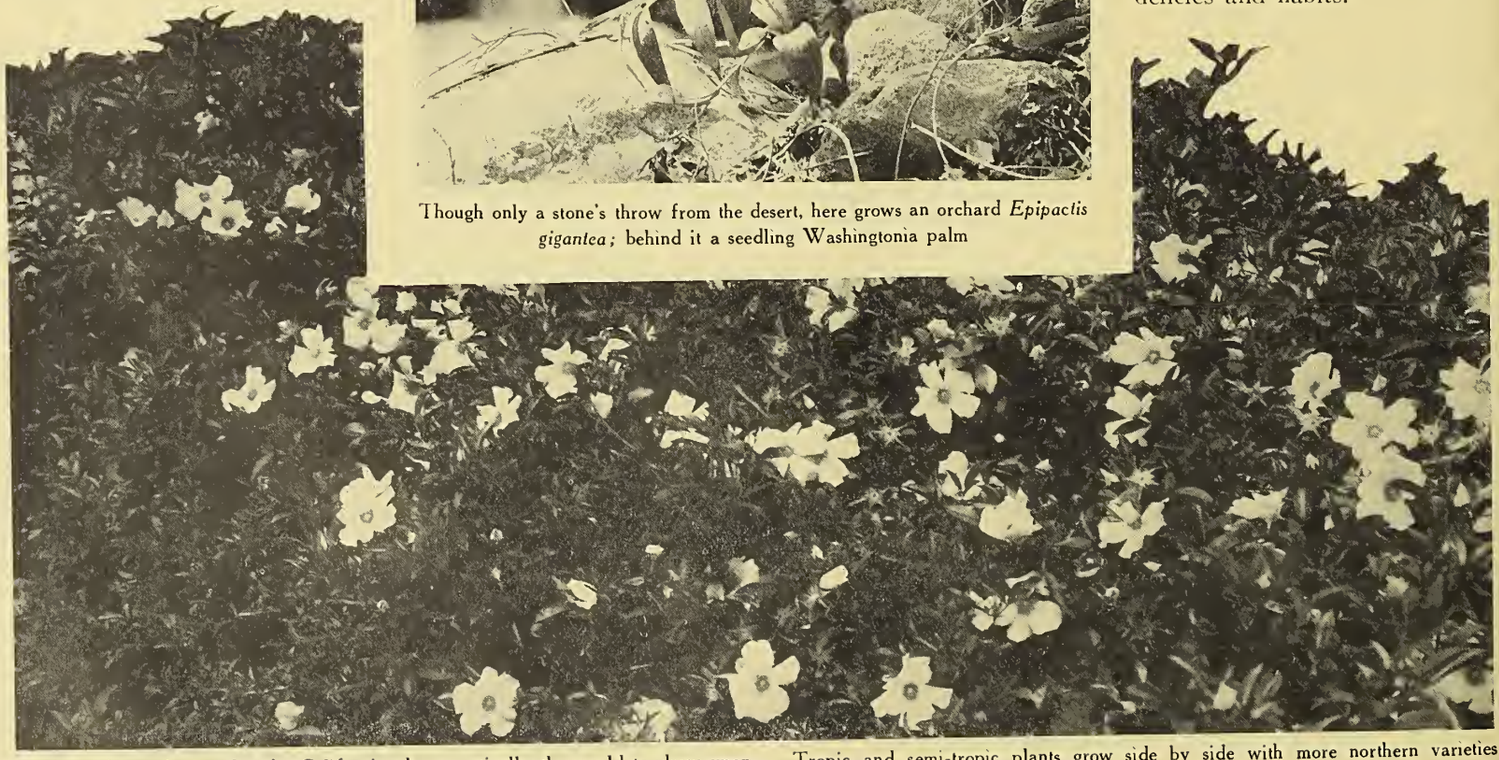
grass in situations where the latter is difficult to keep up, as in garden paths and on dryish slopes. Under trees and in unsunned corners it has a tendency to grow erect, and I know a garden where a somewhat shady bench has been completely blanketed, legs and seat, by the aspiring little creeper which was originally set out as a turf and followed its own careful and happy devices.

Apropos of creeping plants, there is now thoroughly established in California gardens the creeping fig, *Ficus repens,* which has long been cultivated in Southern Europe as well as in eastern conservatories, and is a native of Japan and China. Unlike *Lippia,* which is essentially a ground dweller, *Ficus repens* is a born climber and once started, its ambition knows no limits. Stone walls and board fences, gate posts and window boxes, houses of whatever material to the topmost chimney pot, tree trunks into the very crown, become in time plastered with the industrious little vine, whose leathery leaves—a rich sober green in age—are in youth rosy-hued and golden-tinged, as youth's outlook should be. Altogether it is, I think, as charming a plant as Dickens thought the ivy green, and, strange as it may seem, it is really a fig, near akin to that great tree which casts protecting arms over so many California homes. I never realized this relationship, however, until one day my eye caught sight of a branch bearing fruit, which is not often noticed. It was in shape and general make-up quite like a fig, but the seedy interior lacked the sweet juiciness of the edible species.

The unbridled rhetoric of much of California's advertising literature would make the reader think that the gardens of the State are a perpetual riot of bloom. Having wintered and summered in one for several years and watched my neighbors' for rather longer, I am inclined to think the Horatian maxim about people changing their sky but not their spirit, holds pretty well for plant life, too. Plants need their bit of rest, even as you and I; and if you use all of California's twelve-months-in-the-year of growing weather to keep them going all the time, they will sooner or later play out. Of course, by proper selection one will have something blooming at all seasons, but there is a low side and a high tide, just as elsewhere in the world. Summer, indeed, with its entire absence of rainfall, is the natural resting time for most plants on the Coast, and to make a showing of flowers then is the gardener's most exciting task. As a matter of fact, the wise ones let things follow their bent and judiciously encourage the plant's natural tendencies and habits.



Though only a stone's throw from the desert, here grows an orchard *Epipactis gigantea;* behind it a seedling Washingtonia palm



For the making of a garden the Californian has practically the world to draw upon. Tropic and semi-tropic plants grow side by side with more northern varieties in this hospitable climate



A Wee Bit o' Scotch

BY WILLIAMS HAYNES

THE STIFF UPHILL FIGHT THAT MADE THE SCOTTIE WHAT HE IS TO-DAY—HIS GOOD POINTS INSIDE AND OUT—THE DUAL PERSONALITY OF "DIEHARD"

IT is an axiom that a Scottish terrier is different from all other dogs. Anyone who has seen one can tell you they are quite unique in looks, and everyone who has known them well will testify they are remarkably individual in disposition.

In common with other Scottie owners, since the breed is not common in America, it has been my good fortune to introduce him to many people who before never dreamed of the existence of such a dog. At these first meetings I have heard Scottie likened to a "coon," a "bear cub," and a "sort of pig," and I have heard him described as "curious looking," "odd," and "downright ugly." Only once was he complimented upon his looks. It was down in North Carolina, and Aunt Sally, the old colored mammy who did our washing, exclaimed, when she first saw one of my terriers, "Lordy, Massa Billie, whar'd you get dat pretty lil' dog?"

The dog's physical appearance is indeed peculiar. There are, however, any number of good people thoroughly capable of standing in a show ring and judging a class of Scottish terriers, but, as the little boy wrote in his essay on physiology, "there are two sides to a man, the in-side and the out-side, and both are important." The "in-side" of a Scottish terrier can never be learned at a bench show nor in the kennels, and I am glad that I have known him long and under circumstances trying to any dog's—or man's—disposition.

To understand the Scottish terrier's peculiar physical conformation and to appreciate his mental characteristics, one must know something of his romantic past. The breed's original home was in the rugged Highlands of Scotland. These heather-clad heights, all seamed with deep glens, have since time immemorial sheltered wily foxes and hard-bitten badgers. Strong sea otters have made their homes in the ragged inlets of the coast, and the caves and cairns of the hillsides have served as dens for wild cats and martens. In ancient times these bandits levied a heavy tax on the gudewife's poultry yard and the farmer's lamb pens. Nor did they always show a nice respect for proper authority, but they boldly raided the Laird's preserves for young hares and baby grouse. So a price was set on their lawless heads, and it came that every district in the Highlands supported its "todhunter," who was deputized to wage a war of extermination against the vermin. Such a war cannot be carried on without allies. In so broken a country, horse and hound would be worse than useless, and the crafty enemy laughed to scorn such clumsy weapons as traps and snares.

The conditions demanded a terrier and a very special kind of terrier. He must be short of leg and compact in build, so as to be at once small enough to negotiate successfully his quarry's low, narrow dens, and sturdy enough to fight a fight in which quarter is neither asked nor given. He must have a long, punishing jaw, armed with big, strong, white teeth, "the better to bite with, my child." The best coat for him will be one of wire, a capital armor against thorns, and claws and teeth with a woolly undervest to keep out the freezing damp of the long Highland winters. He must be game to the core, intelligent, and docile to training, since he is to engage in a business in which a coward or a fool will surely fail.

Such was the standard set up by the hard conditions of his work, and long before bench shows or stud books were thought of, a rigid natural selection brought the terriers of the Highlands to conform to this model. The todhunters knew nothing of scientific breeding, and they



A typical Scottie gives the impression of great size and strength squeezed down into very small compass

cared little for the looks of their terriers—what they wanted was a dog to go to ground and bring out dead or alive the fox, or badger, or wild cat. A short-legged, powerfully built dog with a long jaw and a wire jacket possessed natural advantages for this work. All unconsciously this general type was established. Naturally this type, though it was easily recognized all over the Highlands, was, nevertheless, subject to almost infinite local variation. The West Highland white terrier and the long-haired Skye terrier are examples of these local variations perpetrated and magnified by breeding for special points.

Just when the Highland terrier made his first appearance no man can know, but John Lesley, Bishop of Ross, in his History of Scotland from 1436 to 1561, tells of a "dog of low height which, creeping into subterraneous burrows, routs out foxes, badgers, martens, and wild cats from their lurking places and dens," so we can be sure that by the Sixteenth Century the dog had made a reputation that had traveled from the gamekeeper's lodge to the ecclesiastic's study. The Scottish terrier boasts a proud and ancient lineage, for his pedigree is longer than any other terrier, and his first historian, Col. Hamilton Smith (1840), claims he is the oldest breed native to Britain.

Long before the era of dog shows the Scottie was cherished by the todhunters, gamekeepers and sporting lairds. His nickname of "Diehard" was won in a thousand pitched battles with his hereditary foes. Scores of stories worthy of a ballad tell of his prowess. Two dogs, sire and son, owned by Andrew McPhearson, a well-known sporting character of Argyleshire a century and a half ago, met underground one day, and, in the darkness, each mistook the other for Master Brock, the badger. They grappled, and several hours later, when their master dug them out, they were dead, each with his jaw clamped fast in the other's throat. Another favorite story recounts the feat of a veteran. This old dog had won his pension, and while his grandchildren were afield with Master, he was left at home to tend the baby. One morning a fox, hard pressed by the pack, bolted through the open window into the room where the old dog and the baby were playing. The dog, without a second's hesitation, nailed the tawny villain with his toothless jaws, and, though terribly punished, kept the foe at bay till the youngsters came to the relief.



The Scottie is rarely complimented upon his looks, some likening him to a "coon." At times he has the sadness of the Celt



From puppyhood, he's an up-and-coming little beast, with a wisdom fairly uncanny, capable of making distinctions between friend and foe

The work he was called upon to do forced the Scottish terrier to develop his own peculiar physique, and his environment had an effect upon his disposition that centuries of dog shows and drawing rooms will not change. Some observing philosopher has said that there is an underlying trace of sadness in all Celts. The Highlander is no exception. Beneath his vivid imagination, his deep loves and fierce hatreds, his undying patriotism,



The best coat for him was one of wire, a capital armor, with a wooly undervest

and his reckless courage is a quiet seriousness and fixedness of purpose that balance his wild nature. For centuries the Scottie was born and bred, lived and died, in constant companionship with his master. He was as intimate a part of the frugal life of the little cottage as the baby. This long companionship has branded certain traits into the dog's character, and herein lies the "difference" so often noted in the "Diehard."

With such a history the Scottish terrier is truly the child of his ancestors. It is remarkable that, although the origin of the breed is lost in a tangle of clan feuds and Border raids, still they have preserved intact their individualism both in physical appearance and mental characteristics. There have been some changes, especially in looks, during the last fifty years, but the Scottie of to-day is a great deal more like the Scottie of two centuries ago than the present-day fox-terrier is like the fox-terrier of 1850. The Scottie is very fortunate in never having been a victim of extreme fads and fancies.

There is an old Scotch proverb that is very applicable to this Scotch dog: "Guid gear gangs in little bundles." A typical Scottie gives the impression of great size and strength squeezed down into very small compass. His heavy bone, his deep chest, his solid quarters, combined with his short legs and back, stimulate this effect. His long head, with its strong foreface, its erect, pointed ears, and its big, black nose, which sticks out beyond the line of his jaws, is all very different from the other terriers. His eyes—dark, bright and deep-set—are full of fire, but there are times, when Scottie is sitting at repose, when that sadness which underlies all Celts gives him a peculiarly sage expression. His tail, which is never cut, is



He must be short of leg and compact of build, sturdy enough to fight a fight in which quarter is neither asked nor given

thick at the base, tapering to a point, and must be carried gaily erect. The wag of that tail is a most thoroughly sincere wag, and when master or mistress returns home this tail—being quite inadequate to express Scottie's delight—will wag with his whole body. In his gait and carriage Scottie again expresses his individuality. He trots along, very like a thoroughbred hackney, as much as to say, "Here am I, a very busy and important body, with no time to waste on ordinary dogs or people."

Such are the salient points of the "out-side" of a Scottish terrier, but the "in-side" is also important—more important, I think, for attractive as his physical peculiarities are to his friends, it is his remarkable disposition and his winning ways that make him himself. Scottie is bright as brass, alive and wide awake, thoroughly a terrier with a terrier's proverbial "up-and-coming spirit." He is ever ready for a frolic, and he fairly dotes on a woodchuck hunt or an expedition to the stables after rats. In the house, however, he is more quiet than other terriers. He has two manners—outdoors he is a rollicking schoolboy on a holiday, inside he is a sedate and dignified gentleman of the old school.

His mentality is also dual. He is bright and clever as any gutter pup, but he is also as sage and serious as any old hound. His wisdom is fairly uncanny: not a superficial cleverness that can "shake hands" and "turn somersaults," but true wisdom, greater, you are sure, than all other dogs added together. His disposition is affection and good faith personified. He loves his own family with a deep feeling you instinctively recognize, though he is not demonstrative. He is scrupulously polite to guests in the drawing room, and he tolerates the tradesmen at the back door, but he has no use for promiscuous visitors, and pity the tramp or marauder who invades his sacred precincts. He is never a dog to hob-nob with Tom, Dick and Harry, which his friends count among his chiefest attractions. He lives at peace with his canine neighbors unless they interfere in his private affairs, but he is afraid of nothing, and will tackle a bullying big dog in tremendously effective style. His *nom de guerre,* "Diehard," is still appropriate, but he is not given to making street exhibitions of his prowess.

Thanks to his own peculiarities, the Scottish terrier is well fitted for modern life, so very different from the exigencies of the rough existence that called him into being. Then he was small to go to ground, and now his size makes him a desirable dog in the city. In times past he was sturdy and brave, and to-day these same qualities are useful on the country place. His disposition makes him a capital pal for boy or man; his loyalty makes him a splendid companion and guard for women and children. That, as an all-round dog for any household he is hard to equal is demonstrated quite strikingly by the great number of dog fanciers who maintain kennels of other breeds and keep a Scottish terrier in the house.

Frankly, I prefer him before all others as a companion. When I was at the University, a Scottie was my four-footed chum. During the summer of 1907 I personally conducted a trio of Scotties through the British Isles and Holland. Only last winter a Scottie was one of my companions on a trip down the Lumbee River, where no man had ever before canoed. In the case of this breed, intimate friendship is necessary.

There have of recent been many excellent specimens of the Scottish Terrier bred and exhibited. From the show point of view there is always some recompense in keeping him, as the breed is by now so well established that the offspring will come true to type without any of the misfits which so often mar a litter of less persistent strain.

In conclusion, a word or two about the general care and management of the Scottie might not be amiss. The beginner cannot easily go wrong or be easily cheated, but it is well when making a purchase to take the advice of an expert and to be sure of the dog's pedigree, age, temper and condition.

Regularity of feeding is one of the secrets of successful dog keeping. It ought to be one person's duty to give him his meals, to see that he has frequent access to the garden or yard, that there is always a dish of clean water for him in a certain place, and that he has a dry, comfortable place to sleep. In the case of the Scottie, after he has been thoroughly housebroke, an outdoor kennel is not necessary. He will be a much happier dog in the house.



His disposition makes him a capital pal for boy or man; his loyalty makes him a splendid companion and guard for women and children



DECORATING A BOY'S ROOM



THE EFFECT OF DURABLE FURNITURE AND VIRILE DESIGN — WHAT THE BOY HIMSELF CAN MAKE

BY CHARLES VAUGHN BOYD

AMONG the many occasions "when a feller needs a friend" is at that time the family decides he's big enough to have a room all by himself. It's to be his room, they impress upon him solemnly, but so far as they care he can do with it as he pleases, and he usually does—poor fellow!

Unfortunately, in perhaps the majority of instances, the



A compromise with the eaves following no special style—note the mixed furniture—save that which gives comfort and elbow-room

son's room is nothing save a repository for furniture which has long outlived its sightliness, and is, therefore, deemed unfit for any other apartment.

Some parents endeavor to condone this evident neglect by pleading their son's non-appreciation of an attractive room; other parents may plead that good furniture would receive rough usage. In reality, the average young man has secret longings for a cozy bedroom—a "den," rather—all his own; and, if his wish be gratified, the son's pride in his room will probably be a preventative against seriously damaged furniture.

Durability should, nevertheless, be an outstanding quality in any furniture selected for the young man's room; and virility of design—strong, direct lines, unmarred by dust-collecting moldings or carving—should be another characteristic to seek. Fortunately, it is now possible to secure at very low cost furniture of Craftsman type, which, embracing both the qualifications just enumerated, is eminently adapted for service. Occasionally, of course, a young man's natural ingenuity may be exploited in constructing most of the furniture required for his room, thus materially lessening the cost. For the amateur hand, the Craftsman motif is probably the most susceptible to adaptation. The purchase or creation of new furniture may, however, be dispensed with if one be willing to expend both thought and labor upon restorative work. Often in a humble second-hand shop—an "antique shop" usually means fancy prices!—one can obtain for a mere trifle furniture which will well repay a lad for his time spent in refinishing it.

The treatment of the walls offers a latitude quite as wide as the selection of furniture. While papers and fabrics are always in demand, many people prefer the walls of a sleeping room uncovered, in order to minimize the lodging of dust and germs in the room. Very agreeable results may be obtained through the use of many of the paints and other wall-coatings now on the market, and, if one be adept with the brush, a stenciled frieze is an attractive adjunct, especially should the motif of the frieze be repeated on the hangings and cushions. Of fabrics, burlap, grasscloth and canvas are all satisfactory in point of durability, and the same may be said of such wall-papers as oatmeal, crepe, fiber and chambray. One architect of nation-wide prominence has used ordinary manilla wrapping paper as a wall covering, and the results have been entirely successful.

The neutral color of manilla paper is, indeed, an ideal choice for a young man's room—for there, perhaps more than anywhere else, the walls should be somewhat restrained in tone, if harmony is to prevail in the room. Nor is the reason hard to discover. Inevitably pennants, posters and varied trophies are going to introduce colors which would hopelessly clash were the background not subdued. Warm gray, buff, tan, golden-brown, gray-green and dull yellow, while cheerful, do not obtrude unduly upon the eye; and they are, therefore, splendid foundation colors.



Once a store room, this has been transformed into an attractive study by utilizing the beams and building in bookcases

The revival of the art of weaving and braiding rag rugs is a boon, for the wearing quality of the rugs is remarkable. No other rug is so easy to keep clean, and none better adapted to the consistent following of a given color-scheme.

Superabundant draperies should be conspicuously absent from the windows of a young man's room. Perhaps were the masculine owner's tastes considered, the windows would be quite guiltless of hangings. If, however, this idiosyncrasy is to be overruled and hangings provided, they should be of sill length only, so arranged that they may be readily drawn to and fro. A valance as a finishing touch is always pleasing. Scrim, in the natural linen color, is one of the best materials to choose. It is a fabric which hangs gracefully, and one which cannot be surpassed for stenciling. Provided the walls be plain, a figured chintz, cretonne, or Japanese toweling would be a good substitute for scrim; and of unfigured materials, linen taffetas, pongee, or art denim would prove no less satisfactory.

The standing woodwork plays such an important part in a room that its treatment demands careful consideration. There is a unanimity of opinion as to the desirability of ivory-enameled woodwork in the bedroom. There may, however, be a diversity of thought as to its suitability in a young man's room, owing to the somewhat dual nature of that apartment. Nevertheless, one cannot go far astray in selecting the enamel finish, as it is both easily cleaned and permanent. It has the additional merit of combining agreeably with any other finish which may be selected for the furniture. If, however, a natural wood finish be desired, it should correspond exactly with the furniture; varnish should be eschewed, and the surface well waxed. As a general rule, painted standing woodwork other than white is not attractive, but an exception to this rule is found in a Canadian home. The room is a small, well-lighted



A railroad tie mantel looks at home in this sportsman's study



Built-in desks appeal to the amateur craftsman's skill

library. The walls are hung with a soft brown crepe paper, having a conventional frieze of brown and dull pea-green. The woodwork, to correspond with the specially designed furniture, is painted the pea-green which appears in the frieze. The effect is so unique and charming that the idea set forth might be transferred with gratifying results to a young man's room; provided, of course, other colors be excluded as far as possible from the furnishings.

In another room, although the owner's love of virile sport is strongly indicated, the fact is not unduly thrust upon chance visitors; and, without in any sense being severe, the room remains both orderly and thoroughly livable. The fireplace is interesting here, through the use of a mantel-shelf formed of ordinary railroad ties, stained blue-black to match the balance of the woodwork and furniture. Old time candle-holders furnished the motif for the specially designed gas-fixtures, which add so much to the attractiveness of the room. As most of the furniture was also designed specially, complete harmony has been maintained throughout.

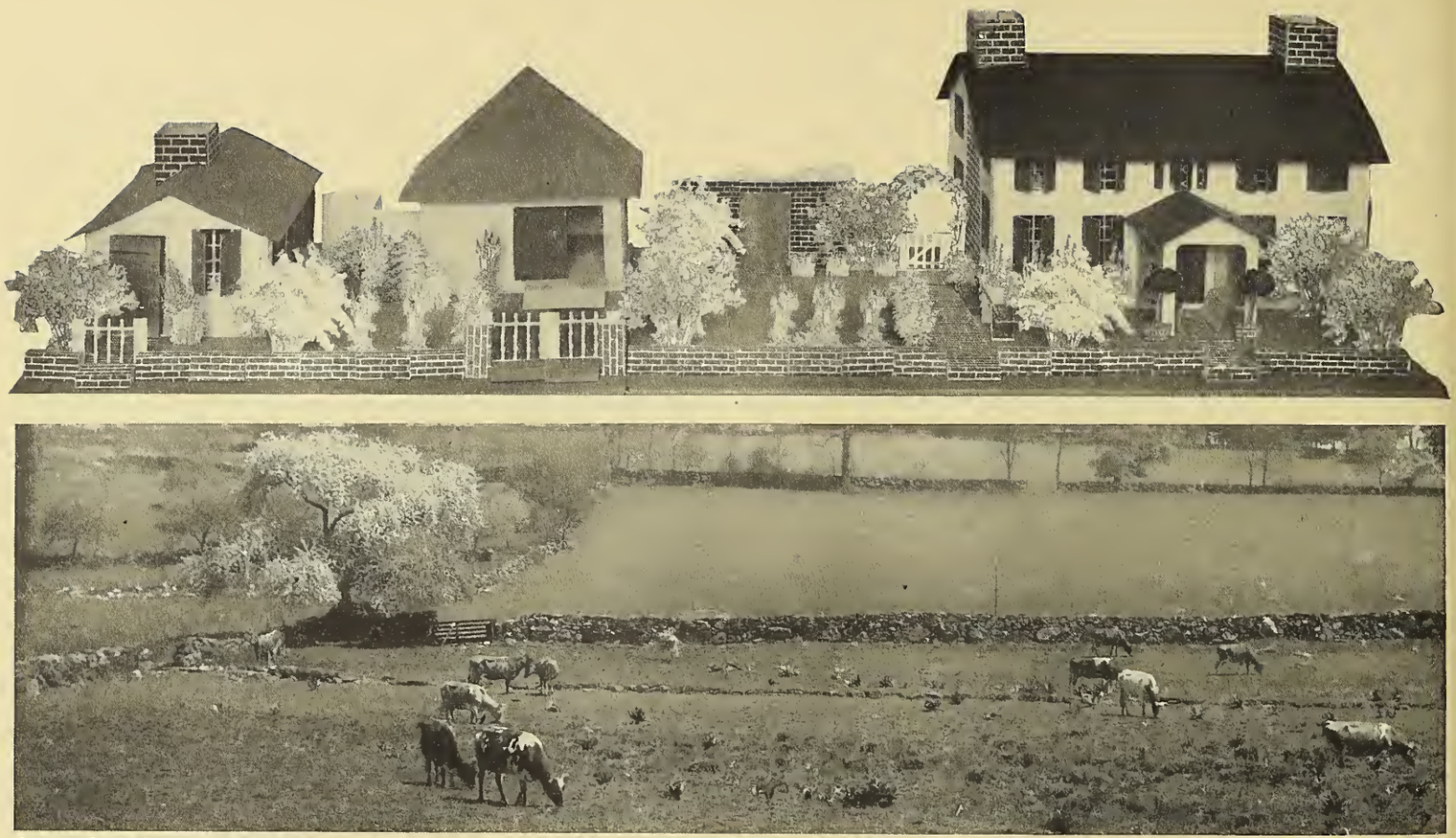
Good results have been achieved in a third room through a strict adherence to neutrality of coloring. The bungalow, of which this room is a part, is unique through the frank manner in which the constructive framework has been utilized as a basis for the interior decoration. Thus the studs create a paneled effect, and the ceiling is formed by the attic floor, with the joists exposed. Between the studs the unplastered walls are covered with natural burlap, the tone of which blends admirably with the gray-brown stain used upon all the woodwork. Similar stain was employed to finish the furniture designed and built for the room. The neutral color of the burlap reappears in the unbleached linen-crash curtains, counterpanes and bureau runner—these fitments being relieved from any monotony by very narrow conventional borders, embroidered in primary colors.

Prior to its redecoration, one boy's room had been allowed to

(*Continued on page* 166)



In this combined bedroom and study, simplicity and repose are acquired by the stained studs, burlap walls and neutral tints



Can you fit the house to this setting?

How to Plant a Paper Garden

FROM CUT-OUT SHEETS, PROVIDING EVEN HOLLYHOCKS AND HENS—THE AMATEUR CAN STAGE HIS GARDEN MUCH AS A PLAYWRIGHT STAGES A PLAY

BY RUTH MACFARLAND FURNISS

"THE apple tree might look better on the other side of the house." The landscape specialist surveyed the scene spread out before her with narrowed eyes, and finally concluded, "Yes; there will be room enough for it if the lilac bushes and the rose arbor are moved to the farther end of the garden."

The casual way in which these radical changes were proposed sounded curiously reminiscent of the ancient Pharaohs' lofty disregard for manual labor which they themselves would not have to perform. Especially did it sound incongruous since the conversation took place in a little hidden corner of old New York where vegetation is confined either to window boxes or to crannies of the flagging where an occasional scrawny ailanthus struggles for a foothold in the grit-sodden soil. Notwithstanding the grimness of this unflowered and unflowering spot, the problem as the landscape specialist solved it was singularly vivid to her client. For the scene was a paper scene, the garden she had planted was a paper garden; the apple tree, the lilac bushes and the rose arbor were all "cut-outs." Even the house, the flowers and shrubs, the tennis court and the pool—everything had been reproduced on cardboard, and the artist had arranged her client's garden in much the same manner—and as successfully—as did Napoleon fight his miniature battles with phalanxes of toy soldiers.



This ingenious little model for a garden was designed by Miss Frances Duncan to supply her need for a simple, and at the same time practical, method of explaining by mail her solutions of the various garden problems submitted to her. She found that the usual flat diagrams were too technical to be readily grasped by the average layman. Even expert horticulturists, whose familiar language these diagrams are, occasionally find it perplexing to visualize plans he himself has not originated. How much more of a problem it is for the amateur to associate definite combinations of form and color with the names of flowers and shrubs with which he has only the most casual acquaintance!

But the little working model designed by Miss Duncan is not for professionals alone; it enables the amateur to try out different arrangements without any of the inconvenience and exertion of actual transplanting. The difficulty a beginner usually has in attempting to remember all four views of any plan is also obviated. An accurate impression of form alone is not easy to retain in the mind. Color is even more difficult. To recall distinctly the combination of both form and color without losing the impression of any part of the "lay-out," is to accomplish something which even an expert finds almost impossible.



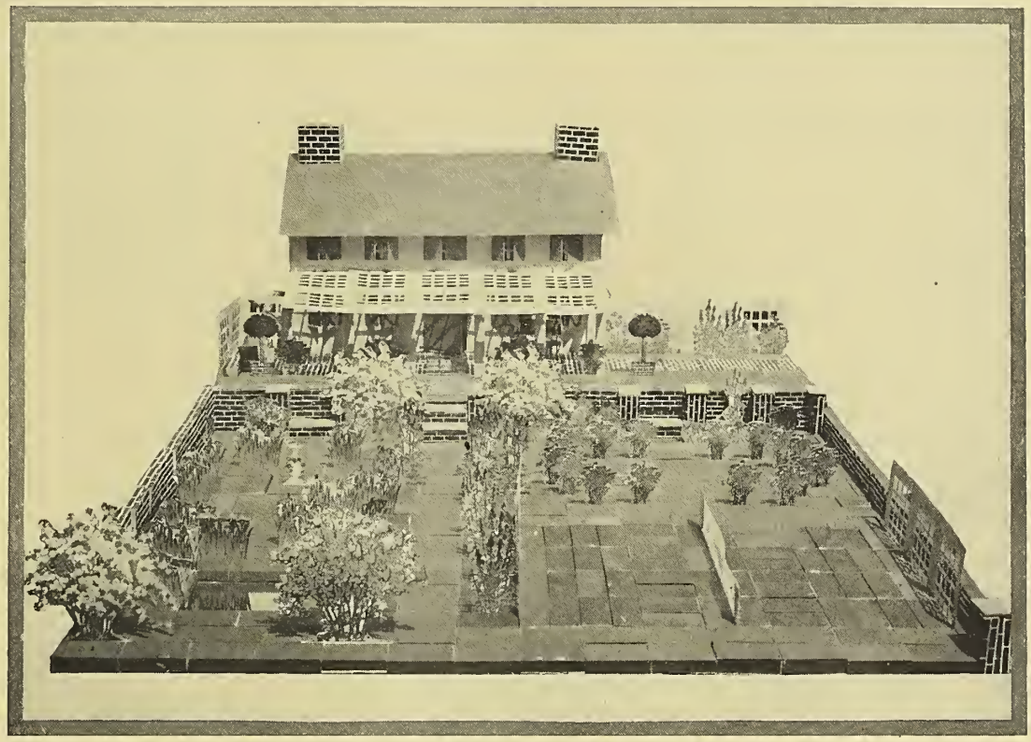
To escape this pitfall, conservative beginners in garden planning are all too apt to resort to the old and tried shrub and flower arrangements which have been used so perseveringly

that every vestige of the individuality they may once have reflected has gradually disappeared, leaving the husk as void of expression as the ashes of any other burnt out formula.

Expert advice is undoubtedly valuable at all times, and, if a large place is to be laid out harmoniously, it is frequently essential. The small piece of land is, however, a very much simpler problem, and one that could be successfully handled by any garden maker who has a normal color sense, a feeling for proportion, and an elementary knowledge of the conditions which certain plants demand.

Even the suburbanite's seventy-five foot lot can be made to express the individuality of the one who plans it, if it is not regarded simply as a work of art, but rather as a harmonious solution of a plan of utility.

Amateurs are too often discouraged by hearing landscape gardeners discourse solemnly about massing, grouping and relative distances. The main thing, after all, is to plant certain shrubs and flowers because we want them in such and such a place. If the colors do not blend, or if the place is too shady or too sunny for certain plants, the difficulty can be remedied another year. Even if the first garden should not be a complete success, the garden lover has at least known the keen satisfaction of working out his own salvation, instead of toiling over some one else's arbitrary arrangement.



Herein a problem in arrangement simply solved—tennis court, rose garden, pool, iris beds and terrace. One almost expects smoke coming out of the chimney!

Miss Duncan's garden models have been carefully planned that they might smooth the way of the prospective gardener by giving him something practical as well as tangible with which to try out as many color schemes and plant arrangements as his ingenuity can suggest. The scale is approximately half an inch to a foot, and the plants take up about the relative space which should be allowed them in the garden.



Each collection of trees, flowers and shrubs is in the form of a flat, detachable unit with a squarely cut base, which can be readily inserted between any two of the little oblong wooden blocks which form the foundation of the garden. On the upper part of the model the general form and color of the plant is reproduced as faithfully as possible. On the lower end the name and time of flowering is printed. That the colloquial name is given rather than the Latin alternative, which would convey nothing to the beginner, is characteristic of Miss Duncan's whole attitude toward gardening. She looks upon a garden as an intimate and thoroughly delightful friend, rather than as a means by which to make a pedantic display of learning.

In additon to the models of plants, Miss Duncan has designed several charmingly realistic little cardboard houses to be used in making experimental plans. Some look so livable that one half expects to see smoke curling out of the substantial red brick chimneys, or to catch a glimpse of welcoming faces behind the square-paned windows. The very shutters swing convincingly, as if, were the night windy, they might reasonably be expected to squeak. Even the hospitably arranged settles at the front door look perfectly capable of supporting a substantial weight. The only undetachable specimen of plant life near the house is the vine that clambers leisurely up the face of the building. All the other "growing things" can be shifted at will, for their present positions are not more permanent than the whim of the person who is planning the garden. Even the rose arbor and the fountain it overshadows may be moved with impunity.

The round green tables are equally adaptable, as are the staunch little brown cardboard benches. Liberties may even be taken with the wooden grass-colored oblongs, which are fitted together to form the floor of the garden. The undersides of these blocks have been artfully colored to simulate brickwork, the very thing to use in laying out the old-time path in the garden, or for making its red brick wall.

In the garden adjoining the house, clumps of daffodils have been introduced to break the solid expanse of red brick wall. Hollyhocks and iris rear their heads on the side nearest the house, and the full-grown lilac and snowball bushes make definite notes of purple and white in the main body of the garden. The rose arbor which shades the path in the middle of the plan acts as a delightfully effective link reuniting the two sides of the garden which have been separated by the walk. Past the little clumps of purple and white iris, near the lattice screen at the extreme rear of the garden, a short flight of steps leads down to a little summer house, which has also been fashioned out of card-board.

Another of the houses is simpler in style. It also has settees in front and two closely trimmed bay trees, but it has no

(*Continued on page* 168)





Cutting off that Undesirable View

THE TRELLIS AND WHAT TO PUT UPON IT—THE GLORIES OF CLEMATIS AND THE IDIOSYNCRASIES OF GOURDS

BY I. M. ANGELL

Photographs by Nathan R. Graves

FEW are the country places that do not have some undesirable outlook which could be screened from view. Especially is this feasible when the screen can be made to be a thing of beauty and interest in itself. Our annual vines serve this purpose well, because they are easy to raise, quick of growth, inexpensive, and for the sake of variety, different sorts can be planted each season. Gourds, morning-glories, climbing nasturtiums and others are frequently seen, but more often on fences, or planted by verandahs for shade, than used on separate trellises.

In our own grounds we have found gourds attractive and satisfactory; their wonderfully rapid growth and their curious fruits make them desirable for trellis culture. Besides, they are said to attract insects troublesome to the squash tribe. The seedsmen offer dozens of varieties: bottle-shaped, gooseberry, spoon, onion, ringed, bell-shaped, apple, Angora, luffa, Hercules' club, Turk's turban, sugar-trough, pear, lemon, dipper, orange, nest-egg, serpent and umbrella. In addition are a number with names too long and complicated to mention. In one year not all of these came to perfection with us, but among those that did some deserve special remark. Our Hercules' club reached a length of three feet and made a striking appearance, with its glistening white coat among the bright green leaves. The Angora looked like a small and beautifully marked watermelon. The Turk's turban was the most peculiar one in the collection. The part corresponding to the rim of the turban was almost identical with the ordinary pumpkin, but the portion that represented the crown of the turban was divided from the rest of the gourd by a distinct line and was streaked and striped with bright shades of green, red and yellow—truly a gaudy looking turban. The sugar trough variety is supposed to attain the ten-gallon size, but ours fell short of that mark. The luffa gourd makes a really valuable brush, and many of the others can be made into articles both useful and amusing. All the kinds, when thoroughly dried, provide harmless playthings for the children. Surely these facts, together with the entertainment supplied to friends and neighbors, will justify raising a good crop of gourds.

Morning-glories of all sorts are well-known screen plants. Some of the new and improved varieties are very beautiful; others of the more hardy type will become troublesome weeds if allowed to self-sow every year near the vegetable garden. These and other ornamental vines are useful for covering fences, dead trees and stumps. A peach tree that grew too near the house was used as a support for morning-glory vines. They covered it to the top, making an attractive arbor, over the side path.

Common vegetables, such as tomatoes and pole beans, make very good screens, by no means unpleasant to look at, and yielding a useful crop at the same time. For a place where the garden space is cramped this arrangement will be found very satisfactory.

One desirable screen plant, the castor bean, will stand without a trellis. As they are sometimes blown over by heavy winds, however, it is advisable to tie them to a background of wire netting. These excellent plants will satisfy the gardener who wants a screen in a hurry.

For many seasons we have made use of a variety of trellises. Some kinds are cleared of the vines and left standing all winter. Others are taken up in the fall and stored in the barn. We make one sort by setting up strong natural posts, six feet apart

(*Cont. on page* 169)



Rapid growth and curious fruits make gourds desirable for trellis culture. They serve also as traps for the insect enemies of the squash tribe

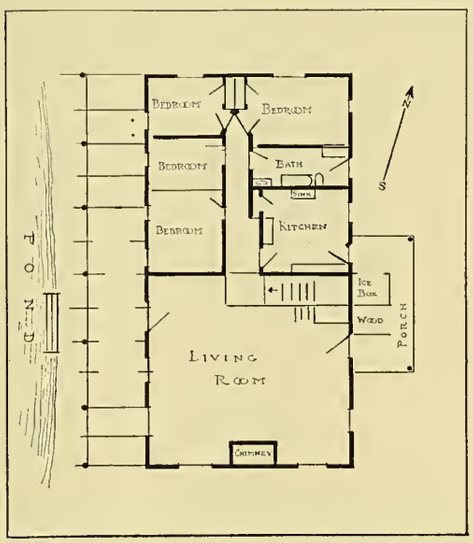
Over There

THE STORY OF WHAT IT WAS AND WHAT IT IS—AN ICE-HOUSE NOW A SUMMER HOME

BY GRACE TABOR



The pond was thrown in with the house all for the sum of $1400



Half the building's total space is set apart for bedrooms and service



To tie the house and pond together a rough pergola was built

IT is a wonderful thing, in this materialistic age, to see what imagination still will do—although, of course, imagination has been doing all along, and always must do first the things that in the end are manifested materially. But that's another story! It was indeed a soaring flight, however, which saw possibilities in this ugly, queer old structure, and a lively faith that dared to venture on the long, tortuous road lying between the vision and its realization. Still, it was not such a long road, nor so tortuous, after all. Which proves that timid apprehension dreads more than placid industry and expectation ever notice!

Least hospitable and promising of beginners for a dwelling-place is an ice-house—save that it carries a comforting suggestion when the thermometer is climbing and there is no relief in sight. But an ice-house is how "Over There" started, a deserted, lonely place, long since abandoned, together with its little pond, to the frogs and fishes and the spiders and the bats. And in its winter dreariness was it clothed when first the eye of its now presiding genius fell upon it—snowbound and locked in ice, half buried in protecting walls of earth raised about it in earlier days to preserve its chilly contents inviolate from summer's scorching ardor. Between it and its pond the elevators used for hoisting in the ice lifted their bare, ungracious angles; and within the walls the great space shivered in the wintry blast, with not so much as flimsy board to hold back the invasion. An ice-house, veritably!

Nevertheless 'twas bought—it and its acre and a half and the pond—all for the sum of $1,400, which is not so much to pay for brick walls full two feet thick extending from four feet below ground to probably ten feet above at the eaves, and on up another twelve feet at the ends to the ridge board! No sturdier shell could possibly have been provided within which to form a dwelling-place. The proportions, too, were ideal—thirty by sixty feet, outside dimensions.

In the interval till spring and actual building, the plans were developed. Where to begin, what to do, what the ultimate aim—these were the three questions that were considered carefully one by one, and answered positively, by the time outdoor weather arrived.

There had to be a floor, and its position was determined at just above the ground level, leaving a space for health's sake fully four feet below—a low cellar, but a possible one if such storage space were desired. The purpose of the floor, however, was not to make a cellar, but to help turn an ice-house into a man's house and a home.

Then windows were necessary, and doors—plenty of the former to let in air and sunlight, and enough of the latter to give ready access to outdoors from everywhere. They



From the timbers of the old ice elevators was made the bridge that spans the end of the pond and continues the walk around it

proved a task to test the patience and the temper, for through the great walls they had to be cut, inch by inch. It was like chiseling through the stone walls of a fortress, for in the days when these bricks were laid, methods of thoroughness prevailed and mortar was mixed that held like virgin stone. But this was no deterrent. Fourteen windows, long and wide and airy, pierce the walls, and three big doors.

A monstrous chimney to hold a cavernous fireplace was the third necessity, and this naturally was located squarely on the center of the lofty living-room, where its huge bulk should follow the uprising lines of the gable. It is none too large, with all its size, for the spaciousness of which it is the heart, although a man might readily lounge in an easy chair within its opening.

After these first three essentials came the floor plan, developed according to family needs. Half the building's total space was set apart for bedrooms and service, but the loft above this space will allow as much more to be finished at any time, according to fancy or necessity. The living room will always retain its height, reaching to the rafters' picturesque warm shadows; so any future changes will not in the least alter the appearance within.

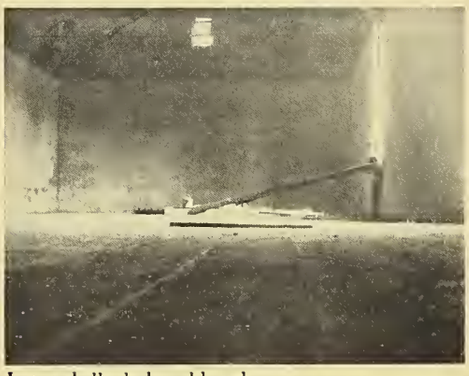
The old hemlock planks and the 3 by 4 stringpiece timbers on the floor of the old ice cellar were in perfect condition, and provided material with which to make partitions. From a house-wrecking company in the metropolis came the doors, the windows and frames all complete, together with the bath-room fixtures and the ice-box. These were bought first; then window spaces to fit were cut, and an ice-box space of the right size provided and the plumbing arranged to suit. Shutters were omitted because of a strong predilection for much sunlight and light. "If the sun shines too strongly," says the doctor, whimsically, "it is easy to go to the other side of the room."



The heavy walls had to be pierced with long windows and doors



No place could have been more desolate than this before improvements were made



Just a shell, dark, cold and uninviting. Windows changed it

Much of the furniture is rare and beautiful old mahogany picked up here and there from the not far distant town's natives, who know the doctor's love of old "trash," and consequently favor him with odds and ends. Usually its disguise of paint and dirt is so complete that even his connoisseur's eye is not always able to detect the truth—but good-naturedly he buys, knowing that somehow he can use it, and that the values are at least not inflated, however lowly the materials. Willow and rush-bottom "Old Hickory" chairs fill out where old mahogany falls short.

Out of doors the first work was grading. Clear to the eaves went the earth banks on every side save towards the pond. These had to come away before windows could be cut or anything else really was done. For air and sunlight must get to these long-buried walls to make the interior safely habitable. It was not a difficult task to dispose of the earth, however; the old building crowns a slight rise, and the fall at the rear was sufficient to receive the superfluous earth and still leave a pleasing slope away from the little porch which was added to accommodate the ice-box and a wood storage space.

Then came the pergola and its pavement, and all the treatment on that side of the dwelling which was to be its feature—its union with the pond and the development generally of its living and its picturesque possibilities. Truly Italian is the pergola, its construction of saplings from the woods being of the most naive character, and its pavement of buff tiles, spotted here and there with a bright bit of color in high glaze, completing the illusion of a glimpse from this warm land. A bench of terra cotta beside the door adds simple hospitality to the atmosphere.

Overhead a wistaria clambers—and grapes where this is not, and an akebia; and on the house wall, clinging close and thriving in the half shade, the ampelopsis, that we have grown to call never anything but "Boston ivy," traces its dainty way. By the pavement's edge grow iris and va-



Much grading was necessary—ice-houses are well banked

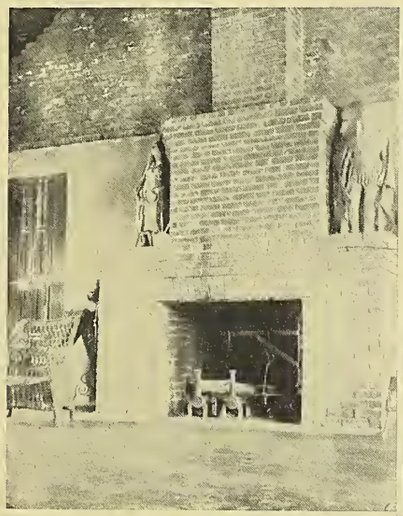


After the grading, vines were run up the walls. *Voila!*



Trellis and vines turned the desolation pictured on the opposite page into an enviable exterior. Here and there the walls are stained to picturesque agedness

rious bulb plants that are hardy; and along the path that leads from the far end of the arbor on around the little pond to the bridge, a border of happy mixture takes its way, restraining the grasses at either side—which are not shorn to lawn perfection, but grow freely as in a meadow — from marching over and blotting out the path completely.



The fireplace in the living-room follows the lines of the gable



Stairs up to the loft have given opportunity for a decorative touch

A step down from the tiles leads on to the miniature dock, where a bench invites the loiterer. And if you loiter, the tamest goldfish that ever were seen will come nosing around to pay a visit. Beauties they are, too, large and gleaming bright in the shadows of the waters. On the doctor's invitation they come and feed literally from the hand, nuzzling his fingers and stirring the water all about to lively motion. Sometimes a fish hawk robs the waters. "But there are enough," says he, philosophically, unwilling to begrudge even a goldfish.

A veritable spring-fed little lake is this pond, clean and sweet for bathing and not harboring mosquitoes because of the swarming fishes. Around its bank wild iris and reeds and cattails, and, indeed, every swamp denizen of the locality, are dwelling. On its quiet bosom lilies and lotus lie; exotics these, but there are other less lovely water plants that are also swamp natives. At the pond's farther end a bridge spans the narrowing waters, carrying the path on around upon the other side. This bridge was built of the timbers and lumber that made the elevators in front of the ice-house when it *was* an ice-house. Thus nothing was cast out or thrown aside.

A rustic screen leads from the house towards the wood that lies beyond it and towards the rear, down the little slope. Back of it grow vegetables and small fruits—not in too hard and fast an order, but happily and with the nonchalance that characterizes all the place. The screen itself is truly decorative, being of sapling construction similar to the pergola, and supporting vines that riot at their pleasure over it. And it well fulfills its purpose of joining dwelling and wood and making the harmony complete.

In spite of tinted whitewashings, the outer walls are stained and different where the earth rested against them for so many years; but this difference is not unpleasant, for it speaks of age.

Out of doors is dining and living-room—and sleeping-room, if one chooses a hammock. Seldom is a meal eaten within, indeed, save in rainy weather. A table-wagonette of odds and ends—birch saplings and left-over boards, with a child's cartwheels for its rollers—is in almost constant service, now in the pergola, again out in the garden, or even in the woods. Its lower shelf makes it a complete pantry; nothing about the place is as indispensable as this.

The cost of all that has been done —grading, masonry, cutting out walls and putting in windows, and the frames and sash and glass of windows themselves, doors, partitions and all the interior work, the water system (which taps a main some 500 feet or more away), the sewage system with filter bed of most approved construction, the tilling of the pergola, the pergola itself, the trees and plants, the dock and two boats and the bridge

(*Continued on page* 170)



The pergola is truly Italian; built of saplings and paved with tiles



Where grapes do not cling overhead, rambles the wistaria and akebia

The Winter Care of Dahlias

By Martha Prentice Strong

SATISFACTORY and beautiful as dahlias are, I would have none of them. I had no greenhouse; wintering them safely was too difficult; and while I had an earth cellar where the conditions for hydrangeas in tubs were perfect, I feared the ravages of mice or dampness for the tubers. But the charming cactus dahlias in the houses of my friends were irresistible, and at the local florists I selected, when in bloom, a dozen each of Countess of Lonsdale, Standard Bearer, and Lawine, the tubers of which were delivered the following spring. Planted in the cutting garden, where they could be protected from frost in the autumn, they were a constant source of delight. Before closing the place for the winter, I labeled each plant, and had the florist take them up at the proper time to winter them; but, when sent to me to plant in the spring, the labels had disappeared and Countess, Standard Bearer, and lovely white Lawine tubers were all mingled. The mixed planting was inevitable, and, as my cutting garden was for utility, not display, it made little difference if colors did run riot—my vases would still be filled with the gorgeous scarlet, old rose, and dainty white flowers. Alas! when in bloom, a single Lawine plant and two or three of the others were found in a grand medley of colors, due to the stiff, old-fashioned dahlias which had been sent in place of mine. So much for the florist's care, and again I vowed to forego the dahlia!



ANOTHER CASE OF THE COUNTRY MOUSE AND THE TOWN MOUSE: TWO BATCHES OF TUBERS IN WINTER COMPETITION, THE COUNTRY TUBERS FINISHING AHEAD—A PRACTICAL IDEA WORTH A TRY-OUT

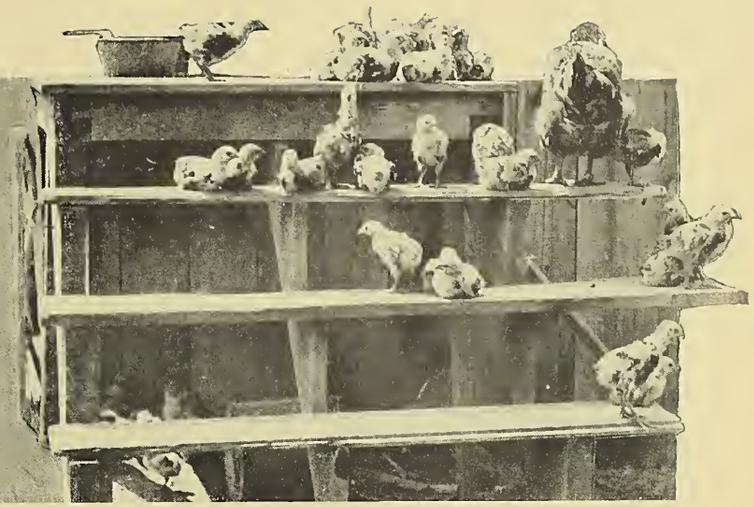
One day a friend left me a bunch of most exquisite dahlias. I had never seen any like them, and as they were the same shade as the silk curtains of the casement windows, I knew I must have some of the tubers. Not to have our floral specialties become common, it was an unwritten law with my gardening neighbors that we should neither beg, borrow nor steal their rarely beautiful plants. Even the names we sometimes concealed from the too curious. In this case hints were useless, and as I did not wish to resort to theft—even that had been known in our community—I plainly said to this friend, "I gave you some Spanish Iris you wanted, will you, etc.?" Then, only when I made a solemn promise never to give away a tuber, a dozen bulbs of the coveted variety were sent to me in the autumn. Again I had to face the wintering problem. I studied all my data on the subject, following the composite directions implicitly, and they were wintered in the earth cellar in a half barrel covered with wire, a guard against possible mice. In the spring one solitary tuber was found in a mass of decay. I could not make a plea to my friend again, but my gardener told her gardener of my disappointment, and after he had planted rows upon rows of the precious tubers—he gave us the remains. How I delighted in the lovely flowers that autumn! They transfigured our living room.

Again I studied the all-important subject of wintering; to fail again was to be lost—and I did not fail. After the frost killed the tops, we left them in the ground for about ten days. On a mild day, when the sunshine and fresh breeze suggested the awakening of spring rather than the fruition of autumn, they were carefully dug up with plenty of earth around them, which soon dried out in the sun and wind. We placed broad planks on one side of the earth cellar on which we banked up half of them with dry earth, covering them entirely, and the other half I had shipped to our town house, where I could watch them. No mice, dampness or frost in my cellar there. These were put in a box as far away from the furnace as possible, where it was cool, and covered with sand. To my delight in the spring, the aristocrats of the city were in perfect condition; several tiny shoots had already developed on each healthy clump, only a few of the smaller tubers of which had shriveled. I could hardly wait until I knew the condition of their country brethren. Great was my joy to find that these were finer than my petted city darlings, and seemed to have developed twice their size. The eyes were much stronger, there were no dry tubers, and they were absolutely free from mold, the dry earth in which they were banked having absorbed every vestige of dampness.

That none had lost vitality by shriveling was soon apparent. At the beginning of May we had chosen a spot well protected from high winds, but where abundant sunlight and air would feed color and strength to the blossoms, and prepared the soil. I have discovered that, in the last analysis, the kind of soil is not so important except in its ability to hold moisture during severe droughts. The average garden soil is sufficient—in fact, any soil that will grow corn will grow dahlias, if other conditions are favorable. Clear sand, clay or gravel—little difference is shown so long as the proper amount and kind of fertilizer is used.

By the 20th of May I also had rows upon rows of them planted, my problem had been solved, the conditions of country care had proved superior to those of the city, and I pass on the results to gladden the hearts of other amateur gardeners.

Breaking into the Farming Business



THE SECOND CHAPTER OF A BEGINNER'S LUCK—THE BATTLE WITH BUGS AND BLIGHT—WHERE WEEDS PAID BETTER THAN POTATOES—HOW THE GADARENE SWINE CAME BACK—CONSOLATIONS OF PHILOSOPHY

OUR second year on the farm was entered upon with confident expectations of success. This was to be in reality our first year of real farming, because for the first year we had had but little choice in putting out the crops—the entire farm had been sown in wheat when we purchased it, and I did not wish to disturb any more of it than was necessary. But this year we were free to plant anything we wished.

To the amateur farmer one of the most delightful seasons of the year is the late winter or early spring when, with the assistance of various catalogs, he plans the crops proposed for the coming season. He fairly revels in estimating hypothetical profits. We were no exception. Emulating the success of a neighbor who, the previous year, had gathered twelve hundred bushels of potatoes from three acres, we decided to devote about three acres to potatoes. As tomatoes are grown extensively in my neighborhood under contract for the canneries, and are said to pay very well, we decided to test the matter by setting out about two acres. Agents of the canneries offered $8.40 per ton for select fruit, delivered at the wharf, and I entered into a contract with one of them to that effect. Ten tons per acre is considered a good yield, while six to eight tons is considered fair.

My general scheme for the farm had been to get about five acres seeded to alfalfa as soon as possible, but as alfalfa should not be planted until August or September and I did not wish the land to lay idle, I planned to put five acres in soja beans, either to plow under for green manure, to precede alfalfa, or to cut for hay. About one acre was reserved for a truck garden, in addition to that already devoted to asparagus, strawberries, etc. The two acres that had been sowed in scarlet clover the previous fall were to be plowed under, and after being spread with lime and properly cultivated, seeded with alfalfa.

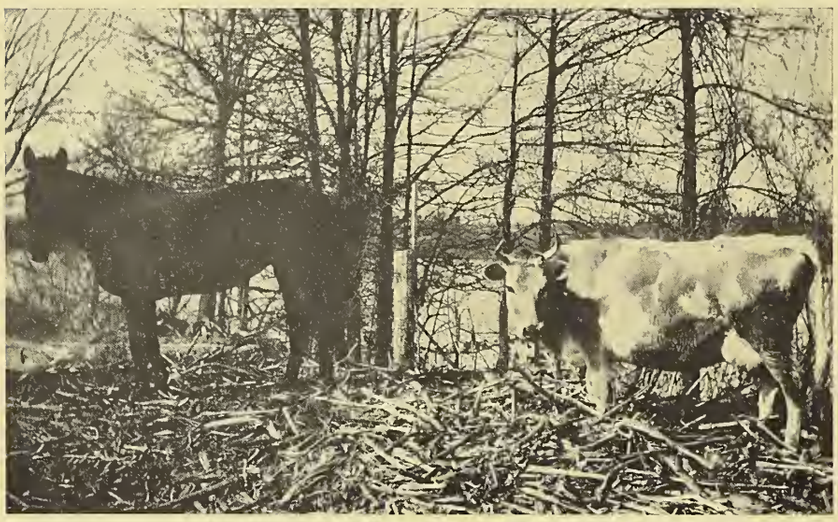
Having realized very promptly after buying my farm that the land was in a sadly impoverished condition, I was very anxious to improve its fertility. The planting of scarlet clover and soja beans was in line with this idea. To plan improvements of this kind is easy, but to carry them out with limited capital is often much more difficult. All the farmers in my vicinity required for



By pecking relentlessly at the surface soil the moisture was conserved and weeds reduced to a minimum in the truck patch. The operation also served to kill the eggs of a rising bug generation



One acre, in addition to the strawberry and asparagus beds, was reserved for a truck garden; a happy investvestment, for it yielded a fifth of my total profit—$9.50!



The investment in a cow proved an unqualified success. She cost only $50 and gave us eight to twelve quarts a day



Five acres were seeded to alfalfa, preceded by soja beans. The latter scarcely matured ten beans to an acre and finally was cut for hay—loss, $27.75

their own farms more manure than they produced, and had none for sale for love or money. It seemed impossible to beg, borrow or steal it, either, and only after widely extended inquiry was I able to obtain a few loads at $2 per load for my asparagus and truck garden. I read with astonishment and envy the reports of gardeners putting forty or fifty tons per acre on their gardens. Even the small quantity that I was able to obtain cost quite a respectable sum of money, and the four tons of chemical fertilizers that I bought for my potatoes and tomatoes cost over $100.

It became evident that what the place needed most was a good coat of lime, followed by basic slag or rock phosphate, and then some green crops turned under to supply humus. I found that lime would cost $14 per ton, not delivered, and that at least one ton per acre would be needed and more would be better. Basic slag costs about the same price, and ground rock phosphate costs about $10 per ton without freight or delivery, but of these not nearly so much is required. By carload lots, lime is not so high as stated above.

Early in the spring seeds were started in a cold frame, and plants for the garden obtained a good start and were duly set out when the weather grew warm enough. One thousand additional crowns of asparagus were purchased and planted in trenches, and several long rows of asparagus seed were planted. Thirty peach trees of several varieties were set out in the chicken yard.

When plowing time arrived, as I did not have a team, I was obliged to hire it done. To the inexperienced person this might appear a simple proposition, but it proved difficult. Land can be plowed to advantage only when in a certain condition. When my land was ready to be plowed, that of all my neighbors was in the same state, and all teams in the vicinity were busy and unobtainable. By the time a team was available, my land was either too wet or too dry to work. Finally I did succeed in getting it plowed, harrowed and ready for planting.

So far as I was able to ascertain, the planting of my three acres of Irish Cobbler potatoes was done in full accordance with the best text-books. The seed potatoes were soaked in formaline, and the rows duly fertilized with the chemicals best recommended for potatoes. Of this crop much might be written for the enlightenment and edification of other would-be farmers, but I will make the painful tale as short as possible. Almost immediately after planting a heavy rain set in and kept going for about ten days. Only about one-half of the seed started; the remainder rotted in the ground.

Even before the sprouts came above ground, Colorado beetles were wandering all over the patch hungrily awaiting their appearance. How do you suppose they knew that potatoes were planted there? As soon as the plants appeared we sprayed with Paris green and arsenate of lead, but

the bugs seemed to be immune to such treatment—throve under it, in fact. The weeds gave the potatoes a hard race, but by dint of frequent cultivation and hoeing they were subdued to a certain extent. A second application of fertilizer was made about this time. George, my helper, used it on a rather windy day and the fertilizer was blown about somewhat. Every plant that was touched by it promptly curled up and died—and they were not few. Later, despite the formaline treatment given to the seed, the blight began to put in appearance. I hired a team, a barrel sprayer and a couple of additional men, and sprayed several times with Bordeaux Mixture, but the blight continued. As the summer drew along, the tops finally all died and I had the rows dug up. Instead of my expected twelve or fifteen hundred bushels, I obtained a meager thirty-five bushels, large and small—mostly small. Upon inquiry at the local "produce exchange" I found that they would pay me fifty-three cents a bushel for the largest of them. I declined to sell at that price, and am still holding them, waiting for a rising market. It seems doubtful if I shall be able to hold them until they realize $5 per bushel, which will be necessary if I am to make any profit from the crop. The expenses and receipts of the crop were as follows:



At ploughing and harrowing time no teams were to hire; when I did find one the work had to be done in patches, the soil often scarcely fit to work

Expenses	
Preparation of soil	$6.50
Fertilizer	59.00
Seed, etc	23.20
Planting, cultivation, etc	22.25
Spraying	23.00
Harvesting	16.50
Total cost	$150.45

Receipts	
To 35 bushels of potatoes at 35 cents	$18.55
Deficit	131.90

It is somewhat saddening to contemplate the melancholy fact that, had I allowed my potato field to grow up to weeds, I would have been richer by some $131.90, although perhaps it would be more business-like to charge that amount to "experience."

In preparing for my crop of tomatoes, I planted several rows of seed at the proper time, and in about a week made another planting, in all sufficient to supply me with plants for about five acres. There is usually a demand for plants, I was told, so that I knew that if I could not use them; I could probably sell what I did not need. These all came up promptly, but were attacked in turn by potato bugs, another species of small black bugs, and finally by a blight, against all of which I waged an unequal warfare, until at last, when it became evident that the blight was going to finish up all of both plantings, I

(*Continued on page* 184)



My dream of a fortune in alfalfa was shattered when the figure showed a loss of $53 on the crop. Weeds would have proven cheaper



Rain for three solid days followed on cutting the soja beans that I had been forced to call "hay." The other haying, however, was attended with better luck



EDITOR'S NOTE: *The garden club is a great factor in neighborhood betterment. Here is a true story of the work of a certain such club and its accomplishments taken from the diary of one of its members. What this club actually did should be a stimulus to all who love gardens and a guide to the ways and means of improving our towns and villages. These chapters began in the February issue, when the organization of the Club was discussed. Each instalment shows how the program of activities was followed out.*

THE September meeting being Mrs. Gilfeather's, and this lady having a penchant for trees, the club was treated to "forestry instead of gardening," according to the gentle sarcasm of certain of its members who find it easier to find fault than the program committee does to find favor! As a matter of fact, it was a most interesting and scientific lecture that we had; and it was distinctly *not* forestry, although it was, of course, as decidedly not vegetable gardening. And we did not hear a thing nor learn a thing that we should not, as conscientious gardeners and true plant lovers, have heard and learned. But of course there are always some who apprehend that they are wasting time when they are given a little more solid matter than they calculated upon!

The trees at Mrs. Gilfeather's are glorious! Great beeches there are that tower so high above the dwelling that they not only do not obstruct the view, but really make it more wonderful by dividing it into pictures with their beautiful satiny trunks, much as frames are sometimes made—triptychs, I think they are called. And then there are some magnificent old white pines, and a black walnut, and some black cherries, and some birches. Really it is a fine place to go to learn about trees, for most of these are self-grown and part of the woods which were cleared away to give space for their house. And such a place is rare to-day, according to the man who lectured. He was indeed most enthusiastic—and Mrs. Gilfeather was accordingly set up!

Naturally the trees that are there furnished him with a beginning, and he talked about them rather more than about others. But he said more than I could take in about all kinds of trees, and I began to understand something of the enthusiasm of tree fiends. Also I began to see the necessity for true forestation over vast areas of the land, if we are to maintain an equilibrium in the matter of our wood needs and the supply. Moreover, how much we suffer in climate and in flood because so much of the forest has been taken away and none returned, staggers me to contemplate.

"Producer and custodian of the necessaries of life and happiness," he called the forest. For the trees themselves grow the material for homes and fuel and for industries almost without number. And the forest litter stores the waters to do everything—to provide drink for us wherever we may dwell, to irrigate the land and to keep up the flow of the rivers everywhere and make them deep and navigable, and so helpful to man. So even though it is not close akin to the production of prize-winning tomatoes, this subject of trees is one that interests everyone who pretends to garden.

It interested him, he said, to see the trees that were growing there at Mrs. Gilfeather's as Nature had planted them. For here are kinds that ought to be planted together, if one is going to plant many anywhere, these being *natural* neighbors. The beeches predominate, forming really the feature of the place. But there are a goodly number of the cherries, and a half-dozen or more of the pines, scattered here and there, and three birches and just one walnut—the walnut, it seems, not being a sociable tree as far as its own kind are concerned. One here and there in the forest, he told us, or just a few in a little group, was its characteristic distribution; rarely are there great stands of it.

Upon this natural association of kinds he based advice about planting, dwelling on what he called natural preference of association. That plants have such natural preference, he said, many gardeners firmly believe, and in this assertion Miss Lucy Harwood bore him out when it came to the tea drinking after his talk. Some things will *not* get on with some other things, she says—and there is no use in trying to make them. And if Miss Lucy says it, it's so!

Trees growing as do those at Mrs. Gilfeather's—that is, under really natural conditions—seldom need any attention at all. They develop root systems that supply their needs, and they are so strong and thrifty that they resist insects and disease without any doctoring. But trees that are planted—or transplanted—to the positions which we choose for them, do require some care and must have certain of their needs anticipated, for a time at least, if they are to do really well. For one thing, they might very well have the earth above their roots cultivated the first season that they are in their new quarters, quite as earth is cultivated in a garden around flowers or vegetables. For while they are recovering from the shock of having been moved, they are mightily helped by a certain degree of coddling—which is the sum and substance of earth tillage around such a thing as a tree. Meanwhile they are making new roots to replace the ones lost in the moving, and are settling themselves into soil very different, possibly, from that in which they have always grown. Their diet is consequently somewhat changed, regardless of the pains taken in setting them out, and more likely than not, through inexperience or lack of pains in planting, many roots have been left "hung"—that is, in tiny spaces of the earth where the particles have not come quite together—in the filling-in process, and so have formed little pockets filled with air. Air at the roots in right measure is necessary to all kinds of vegetation, but air in such excess as this means is deadly.

The root area of a tree is invariably as broad as the spread of its branches, he showed us by his charts, and sometimes it is even more. And all roots of consequence—all feeders—are away out at the outer edge of this area. Whatever is done anywhere between this outer space and the bole of the tree is only half as effective as work done at this point or even further out than it. It is therefore necessary to cultivate the tips of the feeders, which

(*Continued on page* 170)

The Available Hardy Vines

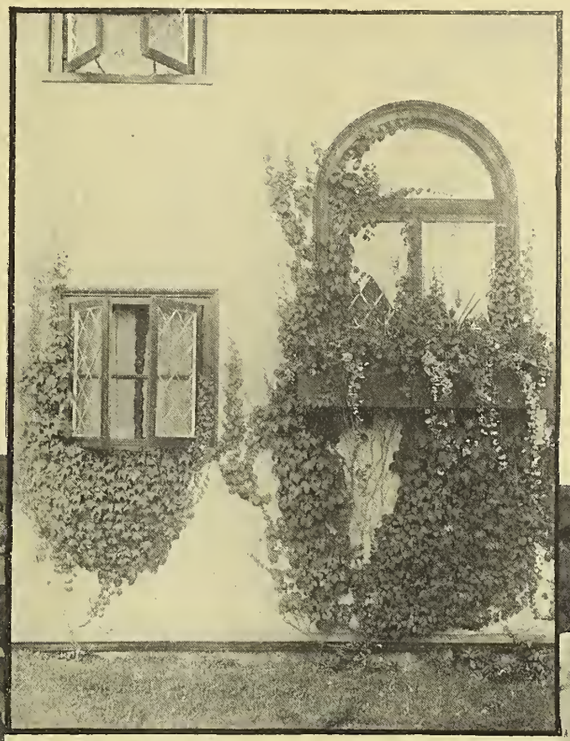
BY THATCHING MONOTONOUS WALLS THEY BECOME DISTINCT ARCHITECTURAL FEATURES—THE FLOWERING AND FOLIAGE VARIETIES, THE SLOW-GROWING AND THE QUICK CLIMBERS

BY F. F. ROCKWELL

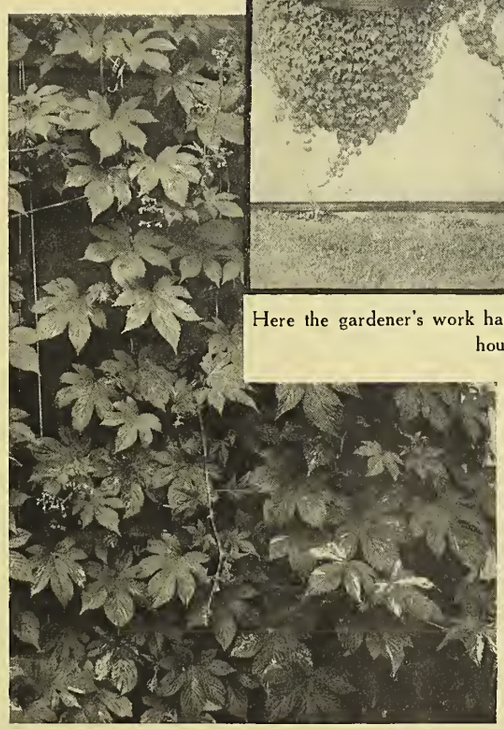
Photographs by N. R. Graves and Mary H. Northend

FEW other features to which the gardener may turn his attention can so intimately become part of the house itself and so radically alter its appearance as will hardy vines. Fortunately, this list of good, hardy vines now available is a lengthy one, and includes sorts adapted to every purpose. One seldom sees the newer varieties, however, as hardy plants of this type, although of sterling worth, require several years to become well established, and consequently never take the popular fancy as quickly as do the more conspicuous and cheaper annuals and quick-growing perennials!

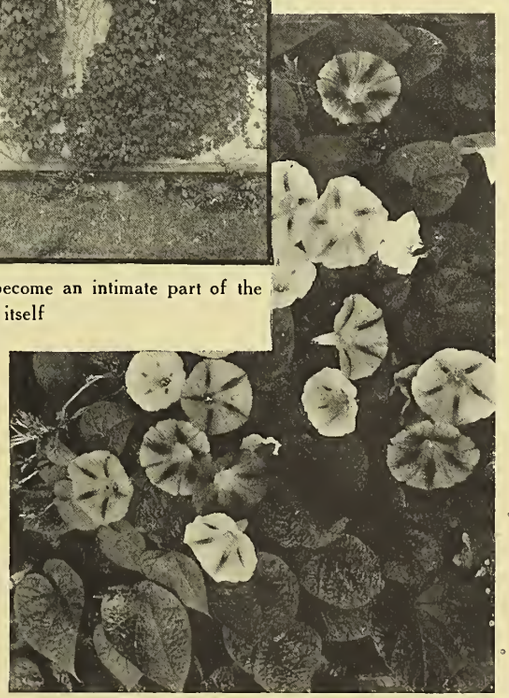
It is not putting the case too strongly to say that there is scarcely a single suburban or country house that does not require the addition of climbing vines at one point or another. Merely as an architectural feature—to soften sharp angles or corners, to break up the monotony of blank surfaces, or to lend grace and airiness to the too straight line of veranda, balcony, or window—they are unsurpassed. Of no less importance is their value for screening—for coolness and for privacy. Suitable vines, properly trained, will keep out the blaze of midsummer suns and the curious eyes of passers-by without shutting out light and air, as does a screen. In this connection the prospective planter must keep in mind that some vines naturally supply a thick, dense shade, and others, with more scanty or differently formed foliage, while answering as a screen, are more open and airy. The Dutchman's Pipe vine (*Aristolochia Sipho*) is an example of the former, and the akebia vine—one of the more recent introductions from Japan, and one of our most graceful climbing vines—an example of the latter. Some of the clinging, thatch-foliage vines, such as the ivies, are of practical as well as decorative value. They shed water like a duck's back, and not only cover, but protect against the wet, walls and roofs over which they run.



Here the gardener's work has become an intimate part of the house itself



Japanese Hop will thrive in ordinary soil and may be increased by spring division



Kept within bounds, the Morning Glory proves an excellent quick climber for the last minute

There is no more effective argument for the hardy vines than their intrinsic beauty, and this is true of the foliage as well as of the flowering sorts. Who can forget having stood beneath the purple pendants of a wistaria, with the gentle night breeze swaying the giant tassels to and fro in the moonlight, or stopped in the midst of an autumn walk to admire the clouds of whiteness spread over the hedgerow of wild shrubs and bushes by the clematis! And as for gorgeous flowers—the blossoms themselves, rather then the effectiveness of the whole plant—one would have to look far to find anything more beautiful than the combinations of form and color shown in the new large-flowering hybrid clematis, of which Jackmani, a very large deep purple, is perhaps the most widely known.

As no hardy vine, or type of hardy vine, can be considered the "best" for all purposes, the several types of groups should be clearly distinguished before one makes his selections. Getting complete satisfaction from hardy vines—as, indeed, from most of the other things which one plants—will depend very largely upon selecting a type or variety adapted to the special purpose in mind. Soil conditions and light and shade must be remembered.

The first classification which naturally occurs is into the flowering and the non-flowering of foliage sorts. In the case of vines this is not a very satisfactory division, however. While some, like the large-flowering clematis, are valuable almost entirely on account of their flowers, others, like the ivies, for their foliage, the majority of vines are desirable alike for both foliage and flowers, or, in a number of cases, the colored fruits which follow

them. There is a wide choice open for the prospective grower.

A classification of vines which will be helpful in enabling one to make intelligent selection, is to consider them in groups, according to their habit of growth: climbing or self-clinging, like the ivies; twining, like the Madeira vine and the cinnamon vine; and trailing or scrambling, like the well-known native bitter-sweet and the briar roses.

In selecting vines for permanent use, a number of things must be kept in mind: habit of growth; density of the foliage; comparative amount of shade during the winter months; whether or not it has flowers as well as decorative foliage; and, especially for the northern States, the degree of severe weather it will stand without being winter-killed. Even where the roots may be saved by protection, it is very annoying to have the tops occasionally killed down to the ground, and to have to wait a season or two for a satisfactory regrowth.



Wistaria is the queen of the climbing vines. For proper growth and display it must be well supported

Probably the most valuable group of the hardy vines is the ivies, the best known of which, and on the whole our most valuable hardy climber, is the Japan or Boston ivy, *Ampelopsis Veitchi.* This climbs and clings by itself successfully to walls of all sorts—brick, stone or wood. Every square inch of space is covered and the leaves lap over one another in such a way as to make an effective thatch. It will not cover a large amount of space the first year or two, as will a number of the other vines, but when once well started, grows very rapidly. During summer the leaves are a beautiful green, and change in autumn to shades of crimson and scarlet. Fortunately, the Japan ivy is very hardy, withstanding successfully the severe winters of the northern States, whence its popular title of Boston ivy.

Similar to the Japan ivy is *Amelopsis Lowii,* but the leaves are more deeply lobed and smaller, and the effect of the whole vine is exceptionally graceful. It is as hardy and as good a climber as the Japan ivy.

Next to the Boston or Japan ivy, the most popular hardy climber is probably the Virginia Creeper or American ivy, *Ampelopsis Quincquinfolia.* This is extremely hardy and very rapid growing, almost as much as some of the fast growing annual vines. The leaves are quite large—some six inches across—and this makes it a little less desirable to the taste of some people. Where a smaller leaved vine is desired, *Ampelopsis Engelmanni* may be used. This is a Virginia Creeper also, but with foliage much finer and more dense, and it is also a better clinger than the *Quincquinfolia,* the climbing propensities of the type seeming to vary in different specimens. The foliage of both sorts, like that of the Japan ivy, turns to the most attractive shades of crimson and scarlet with the approach of cold weather.

Ampelopsis Tricolor, *Vitis herterophylla variegata,* is another good ivy entirely distinct from any of the above. The foliage is more scanty, and deeply lobed; dark green variegated with pink and white; and equally conspicuous with the foliage are the berry clusters of a shining metallic blue. It is not adapted to wall climbing, but is very desirable for training over low walls or trellises.

One of the best of the newer hardy vines is *Vitis Henryana.* It is a recent introduction from China, with leaves of deep green, similar in shape to those of the Virginia Creeper, but having ribs of silver white, making an effective contrast, especially as the leaves turn in the fall to shades of dark red. *Vitis Humulifolia* is extremely hardy, with foliage that will withstand the most adverse conditions. It is especially useful for planting in exposed places or where the climate is severe.

Of the several types of hardy flowering vines, the various members of the clematis family are easily first in importance. There are but two distinct types: the climbing, small-flowered sorts, and the garden or large-flowered clematis. Of the former our native variety, or American white clematis, *C. Virginiana,* is familiar to most people who have ever spent an autumn in the country. It bears a great profusion of small white flowers in August, followed by the feathery seed-pods, which give almost the effect of a floating white mist in the bushes along roadsides. The Japanese clematis or Virgin's Bower, *C. paniculata,* is an ideal flowering hardy vine. It is very hardy and succeeds under almost all conditions, climbing up any suitable support placed within its reach, or spreading over walls or fences. The foliage itself is extremely pretty, and the star-shaped white flowers, of a peculiarly charming fragrance, borne in abundance in early autumn, are exquisitely beautiful both in their massed effect and individually. The seed-pods keep up their attractiveness until late in the fall.

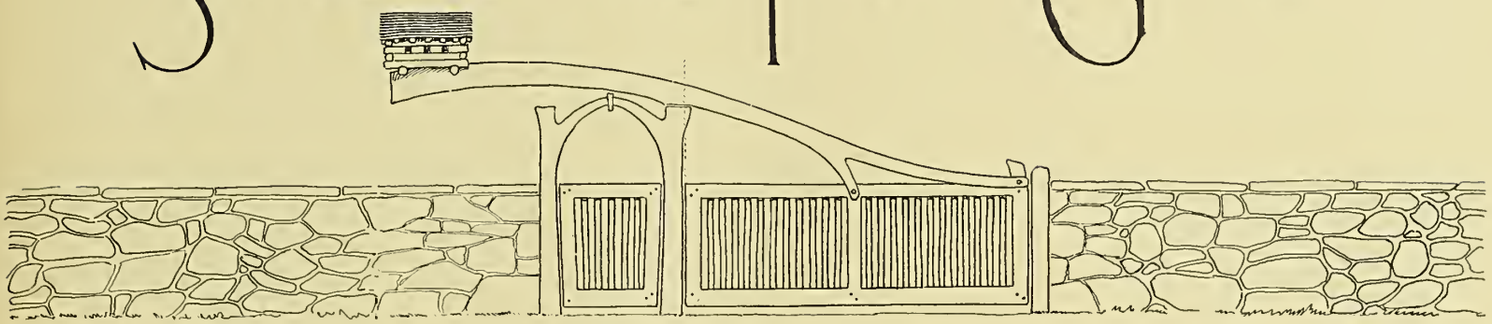
Another variety of clematis, not so well known, but of great value because it begins to flower very early in the spring—about the first of May—is *Montana Grandiflora.* It has, in addition to its beauty and earliness, proved hardy where practically every other clematis has failed. There is also a reddish variety of this kind which is very pretty, but unfortunately it is not so hardy, requiring protection in the north.

The large-flowering sorts, such as Jackmani, which has deep purple flowers and is probably the best known of the several wonderfully beautiful varieties of this type, will not thrive under adverse conditions. Care should be taken, in setting them out, to get the crowns at least three inches below the surface. They require a rich, perfectly drained soil, and do best where they can have partial shade at least during the middle of the day.

The various honeysuckles constitute another important group

(*Continued on page 172*)

Swinging the Farm Gate



USUALLY IT DOES NOT SWING AT ALL: THE PRINCIPLE OF BALANCE HAS BEEN LITTLE UNDERSTOOD—POSTS AND THEIR PLANTING—VARIATIONS FOR DECORATIVE EFFECTS

BY CHARLES EDWARD HOOPER

THERE is probably nothing with any sort of relation to domestic architecture which demonstrates more clearly the vast difference between theory and practice than the common contrivances of man designed to close openings intended as thoroughfares. The door, for example—there is nothing about it, in its common form, to suggest that it is supported entirely on one side. Unlike other architectural units, it is lacking in natural balance and is hence a thing of unrest and unconstructive principles. It is held in place by metal contrivances which depend on their assumed superior strength to offset the never-resting strain exerted upon them. The theory in the case is well enough, but there is generally some flaw in the practice. It is said that the arch never sleeps, but with the adhesion of mortar it becomes as a thing dead, compared with the door. Like the door, the average gate is open to the same questions of architectural balance, but unlike the door there seems to be a chance to correct its deficiencies in this direction.

Our present problem deals with the farm gate, which is far easier of solution than the more architectural form, as the latter is easier than the problem of the door. The farm gate, however, being of considerable span and weight, is apt to attract one's attention more forcibly than the petty annoyances of the door.

The common form of farm gate is that which one finds on old English plans and which has been put up with for so long that its reconstruction has hardly been considered. In this form the gate itself is well constructed enough, but it depends for its equilibrium on the stability of the post to which it is hung. Now ordinarily this post is none too heavy and none too well set, and that the considerable leverage of the gate disturbs this equilibrium is hardly to be wondered at. Even with a stone post there is great danger, such as the uncertain conditions of the top-soil while in the grip of frost and thaw, for any weakness is readily seized upon by the gate, and there is an unrestful dead weight, ever tugging to get free.

Some effort has been made from time to time to secure the top of the post by wire cable against the strain of the closed gate, and of shoring up of that side on which the strain comes when the gate is wide open, but these methods, while well enough in principle, are not as permanent as could be wished owing to the already mentioned soil conditions, which are very apt to be affected differently by the different strains exerted. We do not wish to say that this form of gate cannot be made fairly stable, but we do assert that any such processes as may successfully effected differently by the different strains exerted. We do not the method we are herein to suggest.

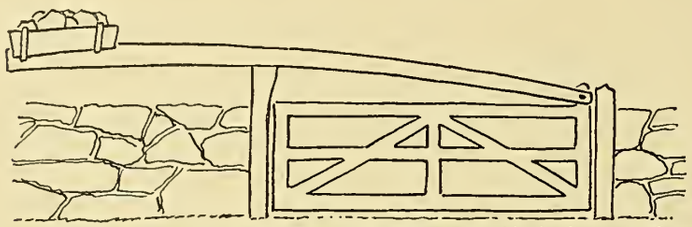
In certain parts of Maine particularly, and scattered otherwise through New England, there is a type of simple farm gate built on the principle of balance. Whether it originated in this country or abroad is difficult to say, nor is the fact important. There is a suggestion of local conditions about it, inasmuch as balance is affected by stones. In its common form a considerable spar is balanced on top of the supporting post, turning on a pin; the gate is hung from this on one side and is balanced by a load of field stone in a sort of trough on top of the butt of the spar, which is opposite. There is, of course, no side strain to the post and little chance of its shifting, if properly set.



This is what generally happens—the post is none too heavy nor too well planted—and the gate sags



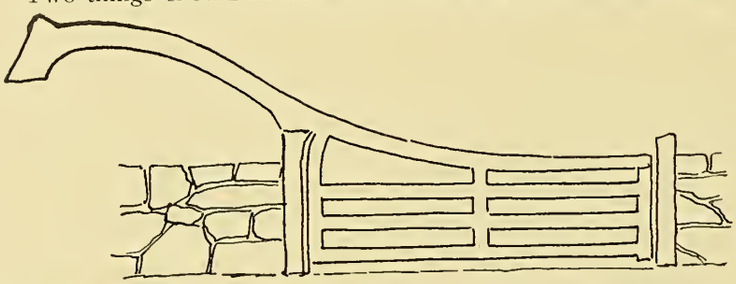
The post difficulty in this instance has been obviated, the strain resting solely on the hinges and diagonal bars



A rude gate, the product of New England environment, with the balance effected by stones at the end of the spar

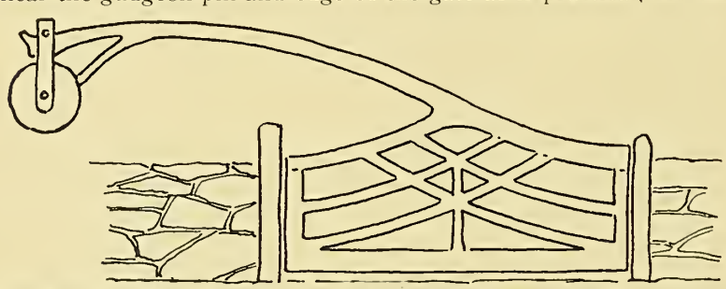
This simple principle of balance seems to solve the problem of a non-shifting farm gate. Even the old form first mentioned can be altered to embrace the principle. It can, too, be elaborated into a variety of designs; the more especially if a foot gate be incorporated on the side of the big gate next to the supporting post, thus necessitating the elevation of the balance spar.

Two things should be borne in mind in its construction: that



The long spar works on the stone principle—balanced on the post and turning on a pin

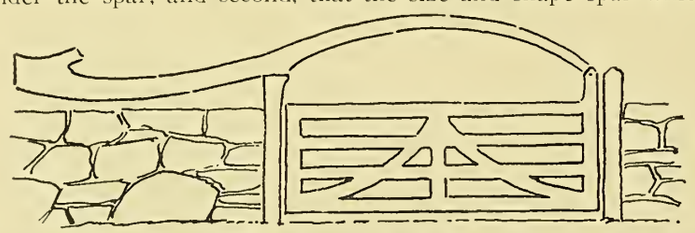
the gudgeon or hinge pins of the gate proper should be in line with the pin on which the spar swings, and that the counterbalance should just fall short of a true balance. This last insures the repose of the gate and does not allow tilting. If there are two hinges on the gate, the upper should be bolted to the latter as near the gudgeon pin and edge of the gate as is practical, for the



Where the spar picks up the gate from the middle, a greater weight is necessary; here a mill stone

leverage on this member is considerable, if the gate be slammed. It might be well also that the top rail of the gate be from two to three inches thick (or reinforced at the back) to resist the strain exerted by the counter-balance when its sidewise course is suddenly checked.

In the gate herein pictured, the author was limited by two conditions. First, it was necessary that the foot-gate be located under the spar, and second, that the size and shape spar which



The counterbalance should fall just short of a true balance, ensuring repose and preventing tilting

approximated the desired shape and size was more easily obtainable than the absolute form first intended. Crooked timber is generally difficult to get in just the size and shape one wishes. It is therefore best to select a spar that has possibilities of adaptation and then work it into the general design; the problem involved is sure to be interesting.

Oak or locust will make the best spar; second best, chestnut. In the case in hand, maple was used as being handy. Being well filled with several applications of creosote stain, its chief objection should be obviated. The main post was of seasoned locust; inverted to gain the necessary overhang for the pin at the top. This was well coated with pine tar at the bottom, to a point just above the soil and was set five feet deep on a footing of concrete and encased in a shell of concrete about fourteen inches thick. This shell stopped just short of the grade and was pitched and smoothed and coated with tar before grading.

The lesser posts were of chestnut, set down three feet and cased in like manner. The gates were of doubled up seven-eighths spruce fencing, and the hinges of old-fashioned strap type hung on gudgeons and secured, in the case of the big gate, with bolts, and in the small one with old wrought nails. Before the great spar was in place, the gate sagged three-quarters of an inch only at the extreme of its swing; with the balance the sag is about three-sixteenths—just enough to rub on the rest when being closed.

The fencing inclosing the side of the recess is but temporary. It is intended to round the stone wall in to meet the flanking posts, in a later improvement. The gateway itself is not really a farm gate, being the barrier to an approach through fields to a small country house, in which the dominant note is restful simplicity.

No matter how long or how peculiarly constructed the fence or wall, the gate is always the most interesting feature, and its treatment from an artistic standpoint as well as the utilitarian should be seriously considered by the man who sets about to develop his country place. As shown above, the treatment of the farm gate can be of wide latitude; its possibilities almost without limit. One may evolve new ideas through a process of well-judged combinations, but whatever the result, it should be limited by the principles of good construction. Under all circumstances it should belong to the place in which it is used, suggesting in either line or detail the family resemblance to the all-important flanking barrier.

Unfortunately, many old examples of gates that are artistically perfect are practically nil in utilitarian value. It is not pleasant to contemplate a delightful old design in which it has been necessary to use methods foreign to the original conventions in order that the ever-to-be-considered question of gravity may be overcome. The cannon ball and chain, the modern devices of levers, are all crudely out of place on a gate of the type shown here. It were best first to comply with the laws governing gravity and the strains of gates, and to embody these in with the plan for its artistic lines.

And herein are the general principles to be remembered: that a gate is in repose both when it is shut and when it is open, and in both positions it should have something to rest upon. When closed, the post on which it is hung, being secured to the barrier of which it is a part, should be capable of resisting the strain. One can readily see that the weak point is when the gate is off its two supports. Very naturally, the wider the gate the greater the strain, and this at once returns us to the type shown above where the spar, pivoted on top of a good stout post, solves the problem of leverage by taking most of the strain upon itself. A good strong post, set true and strengthened so as to resist the shiftings caused by frost and thaw, a beam of sufficient strength and weight —these are enough to dispose of all gate worries if the principles noted above have been observed.



A preserving kitchen

Designed and executed by Hoggson Brothers

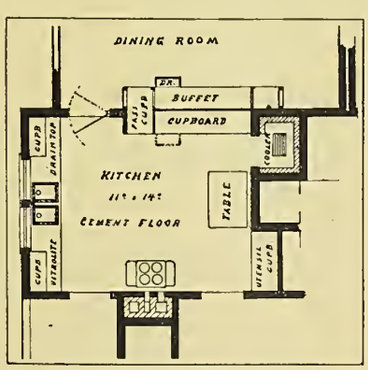
Three Kitchens of Effectiveness and Efficiency

A PRESERVING FOIBLE THAT BECAME A DOMESTIC AND ARTISTIC TRIUMPH—THE GRAY KITCHEN OF FEW STEPS AND THAT IN WHICH ELECTRICITY DOES EVERYTHING

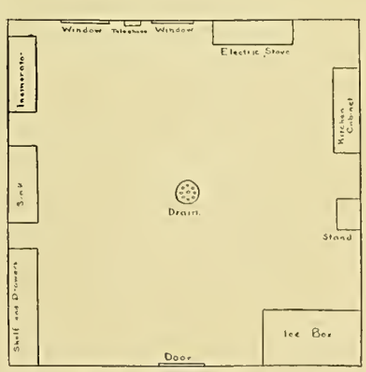
A HOUSE that is a home belongs particularly to its mistress and should fit her like her tailor-made, which, if she had a hump on her back, would either snugly fit it or artfully conceal it to conform to the lady's sense of pride.

The home, when built to fit, duly furnished to her taste and imbued with her spirit, typifies the mistress. If she has had little foibles that have grown into obsessions, let them be needed in the planning of the house lest they, like Banquo's ghost, rise again and yet again, to confront their slayer.

A foible that grew into an artistic and domestic triumph is the kitchen of one woman—you simply *have* to speak of a kitchen as belonging to "one woman"—at Redding, Connecticut. What at first glance would seem a step back into the past, a retreat to those days when the kitchen was the eating-, sleeping-, living- and dying-room of the family, and hence had to be of generous proportions, is, in reality, the very latest of late kitchens, one where work and play can mingle, where all known laws of modern sfficiency would seem to be set at naught without once losing that efficiency.



The position of the sinks and drain board saves steps



Starting at the ice box, the cook here simply rounds the walls

The idea in building this kitchen was to keep it mainly for preserving and those times when a woman wants to "fool around" with dishes that she'll not trust even to the best cook in the world. After it was built and furnished it proved to be a favorite of both mistress and master, the former using it, as she had intended, at preserving time; the latter in bird season, when with his own hand he cooks the day's bag.



An electric range for all kinds of cooking has but one drawback—you forget to turn off the current

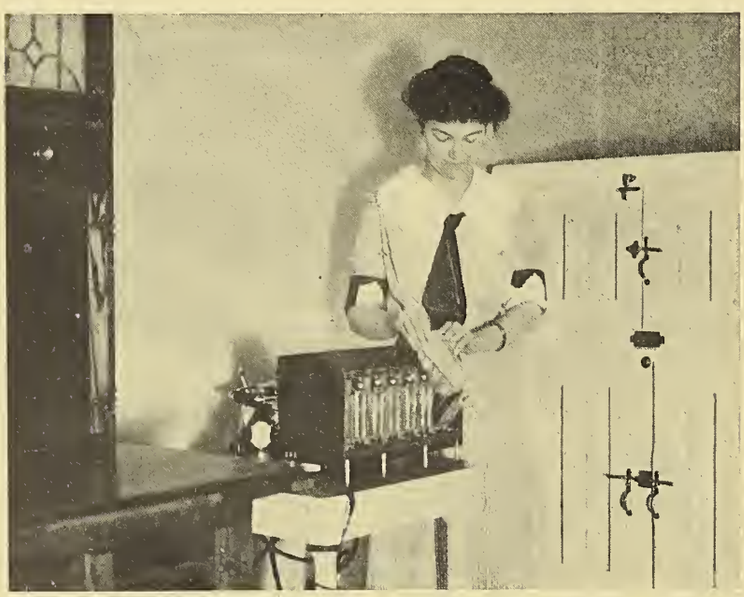
Sunlight was the first requisite—lots of it. And sunlight was given the chance: diamond-paned casement windows line three sides and the ell in which the room is located stands sufficiently off from the house to allow plenty of air and light. A mixture of pioneer ruggedness and civilized improvement characterizes the furnishing. There is at one end a rough stone hearth, double-hooded by the combination of a little antique cap and the longer, room-width hood that serves also as covering for the divan to one side and the melodium to the other. Yes, madam, a real divan, pillow crowded—the very last device to conduce work—and a melodium, a real melodium that plays real tunes. Incongruous? No, it is in perfect keeping with the spirit of this kitchen. Here, mind you, work is play!

A shelf table ranges down two sides of the wall; let in one of them, convenient sinks with modern open plumbing. At the end of these tables, row above row of un-modern jars, ancient crocks filled with sugar and spice and everything nice out of which, if we believe the rhyme, little girls as well as preserves are made. In the middle of the room, supported by heavy unstripped timbers, is a long, oil-burning stove. A slab of soapstone tops it. The floor is covered with red Italian tiles widecoursed. Valanced curtains of a gaudy tint give finish to the windows, and the ancient atmosphere is further accented by the hams and *lanthornes* and sides of bacon and picturesque schucked ears of corn dangling from the open rafters—a characteristically feminine contrast to the rows of burnished pots and pans, many of them of up-to-date make, that hang, like the sword of Damocles, over the soapstone top of the blue-flame oil stove.

If ever femininity were set down in concrete terms in one room, here it is—old-fashioned femininity, the domesticated, generous, laughter-loving femininity that can play the melodium while the blackberries are stewing, can loll on the coach with a novel as the currant jelly drips. But in addition, the various furnishings of this kitchen represent the principle of selection reduced to the *n*th power. Half a dozen countries and centuries have been drawn on for the furnishings, and with masterly appreciation for both effect and efficiency have the objects been arranged.



Concentrated efficiency—twin cobaltum sinks, sanitary vitrolite drainboard and work table, with flower bin and drawers below



The toaster has a table to itself. Its output is six large slices at a time—and no burnt fingers

A Gray Kitchen

In the planning of my home I began with the kitchen, the most important room of all to that much-pitied woman who, in common parlance, "does her own work," and also to that fastidious woman who has hobbies in regard to its ordering and sighs despairingly over the indifferent handling of a succession of careless maids. My whole house was planned with the fact in view that all the drugdery of the kitchen—and this sounded like the crack of doom or a life sentence when I foreswore my anticipated career for the marriage yoke—would be mine except on those weekly advents of the cleaning women, the very transient nature of whom would render them migratory and very undependable servants at best.

I determined that my kitchen should be just as easy to care for, since I must do my own work, as my present enlightenment could make it, and I think that another time all the tentative ventures made this time would be augmented by a number of radical departures from the old order of kitchens.

Not long ago a prominent architect introduced in an otherwise self-confident article in an architectural magazine, a cry for

(*Continued on page* 173)



Quality Crops



CELERY CULTURE USUALLY CONSIDERED MYSTERIOUS BECAUSE ITS BLANCHING IS UNIQUE—A WORD ON ASPARAGUS AND ITS FALL CARE

BY D. R. EDSON

TWO garden crops that are absolutely different, and yet have several points in common are celery and asparagus: the latter one of most delicious the early spring garden has to offer, the former bringing the crisp, nutty, ripe flavor of late autumn to the table during the fall and winter months when fresh green things are scarce. They are alike in that, while universally appreciated, there is a widespread idea that it is very difficult to grow them, that there are some professional secrets about their culture which the amateur gardener cannot successfully acquire. They are alike further in that, while both are started or planted in the spring, the most important part of their culture comes in the late summer months.

The part of celery culture usually considered most mysterious, simply because it is a special garden operation which does not have to be practiced with other vegetables, is the "blanching," including storage for winter use. And as the quality of the celery will depend almost altogether upon the method and thoroughness of the blanching process, it is not surprising that the many failures due to ignorance at this point of the game have given celery the reputation of being a very difficult crop to grow.

More than almost any other garden crop celery requires a very rich soil and an abundance of water. As the plants are not set out until very late—last part of June to last part of July—the celery plants may be set where peas, lettuce, radishes and other early things have been growing. Before the soil is dug up for the celery a heavy dressing of some fine, rich compost, such as the manure from a hot-bed, which may be cleared out now, or anything similar, provided it is fine and well decomposed. If no compost is available, a good dressing of high-grade fertilizer, or of bone dust, should be raked into the soil. And besides this fertilizing, something used in the row in which the plants are to be set, such as well pulverized hen manure, bone flour, or bone-flour and cotton-seed mixed, will give the plants that quick, strong start so necessary to all transplanted things, and especially those set out late.

In addition to having the soil rich, you should take every possible pains to get plants which are not only strong and stocky, but of good *pedigree*—that is, grown from the finest strain of seed. Some celery plants which look promising will produce celery with "hollow hearts"; if you grow your own plants, use only the best grade of imported French seed. The majority of home gardeners, however, buy their celery plants. Get yours from some plantsman upon whose honesty you can rely, or, if possible, from some neighboring market gardener who grows plants for his own use and who knows, probably from bitter experience, the result of using celery plants grown from inferior seed. Try to secure what are known as "re-rooted" plants from the late crop, the seed for which is usually sown outdoors about April 1, and not transplanted to flats, as are the plants for early celery for fall use. The "re-rooting" consists in cutting the main root a little below the surface, resulting in the formation of a growth of fine fibrous roots that make the plants much more sure to live when they are set out in the garden.

Your success with celery will depend to a large extent, too, upon the selection of suitable varieties. For the plants which you will require for fall use—through September and October—the early, dwarf-growing "self-blanching" type should be used. Of these the Perfected White Plume is the earliest and the nearest to being actually "self-blanching." That term, however, should not be taken in a too literal sense, as even this sort should be earthed up to blanch thoroughly before being used. Golden Self-blanching is more used than any other celery, and deservedly so. It is not quite so early as White Plume, but is of even better flavor and better suited for storing for later use. The stalks are very "chunky," thick, broad and solid, and the whole habit of growth of the plant is very compact, so that it is much easier to blanch than the taller growing sorts. Of the several good late or winter varieties, I prefer Winter Queen. It is semi-dwarf in habit of growth, and therefore easier to blanch than the taller growing sorts, such as the old favorite Giant White Solid; it keeps perfectly, and with proper storage may be had through the winter and well into spring. Giant Pascal is a compact, stocky growing, large, late celery of fine quality, exceptionally brittle. The new Silver Self-blanching is similar in size and growth to Golden Self-blanching, but silvery white in color, like White Plume.

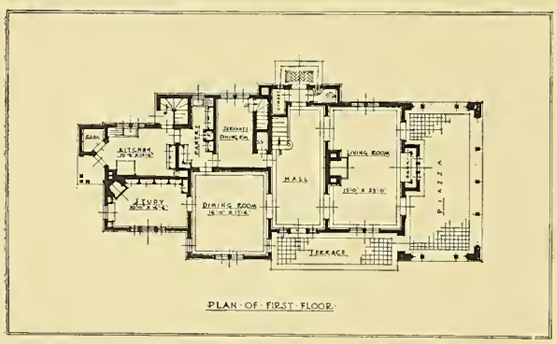


While entailing more labor than the board-and-bank method of blanching, drain tile is advisable where space is limited

As I have already suggested, the distance at which the plants should be set will depend upon the way in which one intends to blanch them, although the variety also makes some difference: more space between the rows being necessary for the taller growing sorts, as more earth is required to blanch them. In the small garden, where space is limited, and only a hundred or two plants are grown, ordinary short drain-tile, placed over the plants when they are ready to begin

(*Continued on page* 177)

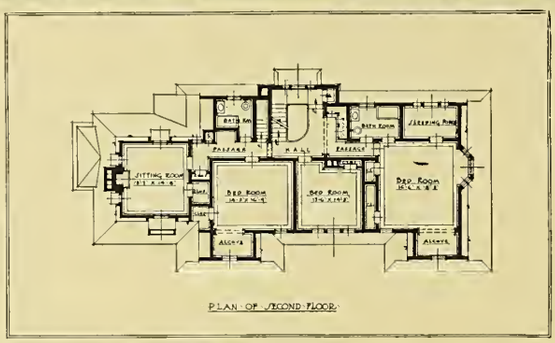




A half-stucco, half-clapboard house of moderate cost. The screened piazza, opening directly from the living-room, is an attractive feature

THE HOME OF LEE WILSON DODD, NEW HAVEN, CONNECTICUT

Aymar Embury, II, architect



The unusual plan of the first floor isolates the living-room from the body of the house. A study adjoins the dining-room



Heavy oak furniture and wall paper of a bold design have been utilized to advantage in the dining-room

There is a pleasing variety in the arrangement of the bedrooms. Note the sleeping porch and the upstairs sitting-room

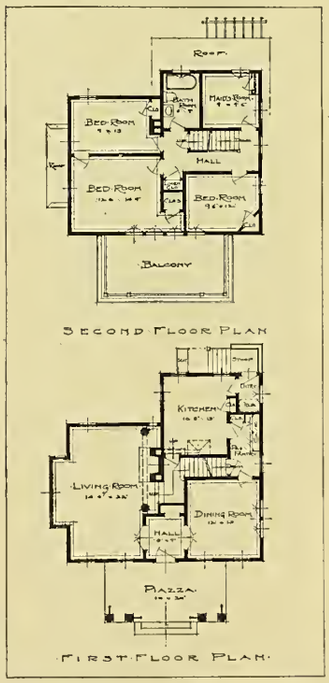


Another home of moderate cost, simple and dignified. The monotony of its lines is relieved by the trellised porch and the interesting treatment of the four casement windows

THE RESIDENCE OF STANTON P. LEE, ARCHITECT, AT TROY, NEW YORK



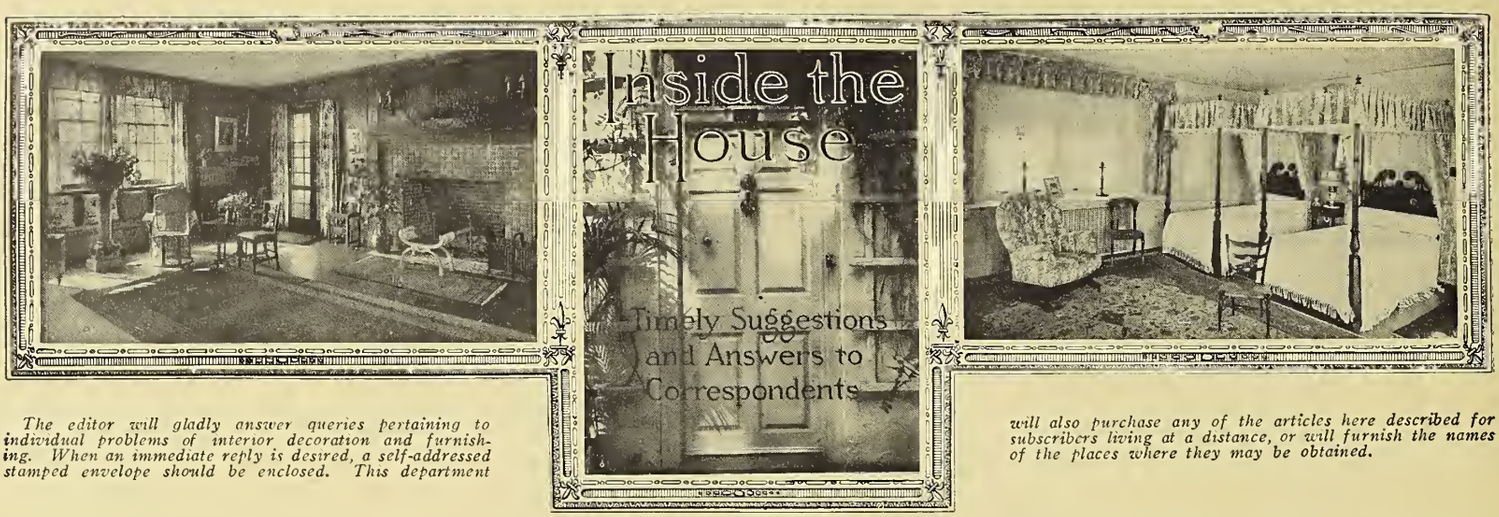
A view across the hallway to the dining-room, showing the use of double full light doors



Slight variations on the square house. Note the size of the service department



Hinged windows give access to the balcony from both of the front bedrooms



The editor will gladly answer queries pertaining to individual problems of interior decoration and furnishing. When an immediate reply is desired, a self-addressed stamped envelope should be enclosed. This department will also purchase any of the articles here described for subscribers living at a distance, or will furnish the names of the places where they may be obtained.

Refrigeration Without Ice

IN southern California, where ice is more or less of a luxury, a scheme for cooling eatables has been devised which depends for its action on nothing more than a cool draught passing constantly over and around the various articles upon the shelves.

Practically speaking, it is a wooden shaft or chimney or closet—if you will—extending from floor to ceiling, one or two sides of which are formed by the wall against which it is built, or those of the corner, whichever it may be. Build it in a corner if possible, as that is the most economical way, two sides being already provided for; also on a side of the house subject to the most shade and the prevailing winds.

First, cut two little windows in the outside wall 6 by 10 inches, one near the extreme top of wall and the other a few inches from the floor. Build a wooden tube to fit these openings snugly, the length of these tubes depending on the thickness of the wall. Fit the outside of tubes with glass which can be removed in summer, or at least in hot weather, and cover the inside ends with mosquito netting. These completed, build the closet around them of ¾-inch matched pine, making all joints as tight as possible. As stated before, the closet extends the whole height of the room. Leave one side open to which will fit swinging doors.

Next, build four shelves the size of the interior of the closet, of 2-inch stock and cover with heavy galvanized sand-screening. Then, on opposite sides of the interior of closet, secure cleats capable of supporting these shelves, their height from the floor being somewhat as follows: 24, 42, 54 and 66 inches. At 36 inches above the floor place another set of cleats. The 6-inch space between these and the ones at 42 inches allows for an egg drawer. This is built a scant 6 inches deep, the bottom covered with screening like the shelves, and the interior of the drawer divided into egg compartments by means of slats. This drawer separates the cooler into an upper and lower compartment. The opening to the lower is about 18 inches high and that to the upper, 30. Fit doors to the openings and either set with glass or build them solid. With the doors tightly closed and the little windows opened a constant stream of cool air is drawn up through the closet, keeping the contents at a remarkably low temperature.



The figured silk shade affords a soft light and is decorative besides

Light-Absorbing Wall Paper

It is a well-known fact among decorators that the coloring of a room makes a great difference with the light of that room. It is therefore wise to know something about the effect of various colors upon light, when selecting wall paper or furnishings. The wall paper hangings and furniture often absorb the light as blotting paper soaks up ink, and a large percentage of the light of the room, either the free sunlight of nature or the expensive light from the electric light service, is lost. Bright or light tints materially increase the light of the room, as is patent to everyone. The following table will perhaps interest those who are about to decorate, and will influence a little the selection of the color of the furnishings:

Color of Wall—	Light Reflected
White paper	70 per cent
Chrome yellow	62 " "
Orange paper	50 " "
Plain deal (clean)	45 " "
Yellow paper	40 " "
Yellow painted wall (clean)	40 " "
Light pink paper	36 " "
Plain deal (dirty)	20 " "
Yellow painted wall (dirty)	20 " "
Emerald green paper	18 " "
Dark brown paper	13 " "
Vermillion paper	12 " "
Blue green paper	12 " "
Cobalt blue paper	12 " "
Deep chocolate paper	4 " "

A Serviceable Cabinet

A compactly arranged kitchen cabinet that would be useful anywhere has various good points that make it a serviceable addition to the country house. In addition to shelves for provisions and kitchen utensils, cutting-board, flour-bin, spice jars and metal card file and index, there is a bread and cake box with self-closing lid that is perfectly ventilated and at the same time mouse-proof. Ant-proof casters are also furnished with the cabinet if desired. Small metal receptacles into which the casters fit may be filled with water or kerosene oil, which effectually stops any visitations of hungry ants.

About Lamps and Shades

An ingenious electric lamp shade, designed by the Japanese, resembling an immense pumpkin, has just made its appearance in this country. It is made in globe shape, of fine bamboo covered with Japanese cretonne, the stuff being wound in and out between the tiny bamboo sticks. The globe is about eighteen inches in diameter, and comes in a number of colors decorated with Japanese figures. One or two electric bulbs inserted in the globe form a very attractive addition to a Japanese room. It is hung by cords and is fastened with cord and tassel at the bottom. A half globe for indirect lighting from the ceiling is also made on the same Japanese plan and is most effective.

Advance information about lamp shades

for the coming winter shows that black and white silk will be used extensively, with pleats, ruching and fringe to make them look more than ever like feminine headgear. A very practical porcelain lamp, about fifteen inches tall, with adjustable shade, is made for bedside reading: the black and white silk shade, shirred to a neat finish at the edge, is capable of the same jaunty tipping—to direct the light where needeed—that characterizes the hats of to-day. Black cretonne shades, enlivened by Japanese scenes in color, are to be used again this fall, and while the light is much subdued by the black, the colored scenes standing out in bold relief make charming little pictures of light.

Despite innovations, some forms of the Japanese lamp and lamp-shade retain their popularity with the housewife. The crackleware vase fitted with font is perhaps the least expensive, giving for the minimum of cost and trouble a maximum of service and pleasure. Vases can be purchased at any of the department stores and Japanese shops that carry extensive lines of Far East goods. The price of the font depends on the size of the vase, but should never exceed a couple of dollars. The shade of twisted split bamboo shown in illustration is covered with a figured silk and lined with a silk toned to subdue the light and yet throw the figures into relief. It is often desirable, in making these shades, to set between the cover and the lining a piece of tinted silk that will give the light a warmer tone. Gold, which is the popular color for the cover of the moderate-priced lamp, will be greatly enhanced by an inset of pink. The newer bizarre effects of black and white stripe, being plaited, need no such inlay.

A device that decorators are using, and that the housewife might avail herself of, is the combined hanging basket and electric lamp. This is especially fitting for the conservatory or for that corner of the room devoted to plants in winter. The ordinary hanging basket, which is two parts, the inner, tin or zinc lined, allows a narrow space between the outer and inner parts. Through this can be run the wire and the lights arranged in the bottom. If the plant happens to be a kind whose foliage droops over the sides, the bulbs need but little covering. The ingenuity of the housewife can always arrange to cover the lights so that in day the bulbs are hid from view and at night give out a subdued glow.

The Return of the Jacobean

It is futile to expect that the passion for peasant-painted furniture should ever pass beyond the time limits of a fad. Already its ephemerality is only too well indicated by the manner in which Jacobean and Adams furniture is being popularized by its adoption in homes of good taste. For its rise is the direct result of the increased gaudiness of cretonnes and hangings in general during the past few years. Being sober in tone and ornate of line, it is a relieving contrast to present-day hangings, and often enough, especially in the instance of chairs, a touch of upholstery done in the modern stuffs lend sufficient *eclat* to the corner of a room.



On the left is a Jacobean lounging chair, with an adjustable back and bright cretonne upholstery. The Adams chair has a carved rosette set into the caned back

There is being shown a Jacobean lounging chair of proportions exactly fitting the period. The back can be adjusted at various angles by the notched bars of the arms. Pads for the seat and back are covered with vari-colored cretonnes heavily figured. For the living room comes also a desk, whose lines, while heavy, as the period demands, provide modern conveniences. There are two drawers, a wide writing shelf that folds down, and an abundance of pigeon holes. The hardware, of dull brass, and the simple carvings are in excellent taste. This desk might also be used in the mistress' boudoir. The buffet shown in illustration would prove a convenient adjunct to the dining-room of small proportions. It is conveniently low and with excellent lines. Spindle legs and carving, together with ornate hardware, make the front attractive. Four drawers, arranged for linen and silver, are some of its practical qualifications.

An Adams chair of seemly lines is also being shown. The sides and back are cane, and in the middle of the former is inserted a rosette of choice carving. To complete the set come a settee and two chairs, upholstered in the same fashion with dull red velvet pads and caned backs. While the carvings on this set made the cost exceed the moderate, the expenditure is a minor matter in proportion to the tone such a set gives a room, and fastidious furnishers would scarcely stop to consider it.



The Jacobean buffet is conveniently low and has splendid lines. The details and carving are in excellent taste



Garden Suggestions and Queries



CONDUCTED BY F. F. ROCKWELL
Author of *Home Vegetable Gardening* and *Gardening Indoors and Under Glass*

The September Garden

NATURE doesn't go very much by the calendar, but about the middle of September, in the northern States, we may begin to look out for the first "killing" frost, which is sometimes just severe enough to be a warning, blackening the most tender things. Sometimes it comes, without any foresigns, out of a clear sky and is a regular freeze, killing to the ground all but the hardier forms of vegetation. The careful gardener seldom gets caught. Even with practice he may be unable to foretell by twelve hours when Jack Frost will make his sudden appearance, but he is prepared for him, so that in a few hours' time, when danger does threaten, he can close the gates and man the walls and hold his own against him.

Here are a few of the things you should do before there is danger of frost—and there is always danger of it a week or more before it may be expected:

Make ready a place to store such vegetables as you wish to keep. A good cellar is the most convenient and serviceable place. If it contains a furnace, however, the space used for vegetables should be efficiently partitioned off—preferably with a double wall containing a dead air space. Such a partition anyone who is at all handy with a hammer and saw can construct quickly and easily out of 2 by 4 scantlings and wall-board, a heavy composition sheet-board designed to take the place of lath and plastering at a fraction of its cost. A partition so constructed may be moved or taken down if necessary in a few moments time. Wherever there are many vegetables used through the fall and winter, a store room of some sort should be provided as a matter of economy. Staples such as potatoes, onions, winter squash, etc., even where they cannot be grown in quantity in the home garden, may always be bought more cheaply in the fall at harvesting time and the winter's supply laid in at a considerable saving.

Be sure that you have ample covering available at a moment's notice to cover up the plants you desire to save from the first cold night or two. These nights are usually followed by a week to three weeks of fine weather, when flowers such as salvia, cosmos, cannas, heliotrope, etc., are in their glory if they have been saved from the first skirmish with winter. For this purpose old sheets or blankets, or old burlap bags, ripped open along the seams and sewed together in squares of two or four, are handy and efficient. Even a very thin covering will usually prove ample protection against the first light frosts. Get these ready and keep them under cover where they will be dry, but available for use at a moment's warning. A few stout stakes should also be provided if there are flowers, such as cosmos and dahlias, to be covered which might be broken down by the weight of the blankets. There is no hard and fast rule by which a coming frost may be foretold, but generally, if the thermometer goes down below forty-two within an hour after sunset on a clear still evening, a frost may be expected. Cloudy, wet, windy nights are usually safe; and, of course, the lower the ground lies and the more sheltered from the wind, the more the danger of frost. Things that are lightly touched may often be saved by keeping them shaded from the sun in the morning until after they are thawed out, and by drenching them as soon as possible with very cold water.

Watch the Seedlings in Frames

The pansies and lettuce and other seeds which may have been started last month should be gone over carefully and thinned out if they are too thick. Even if the plants are to be transplanted into their winter quarters, which is by far the best way, they should not be allowed to suffer from overcrowding, even for a week or ten days. You should also be careful to supply an abundance of water, so that they will receive no check in growth at any time, and be in the best shape for transplanting, an operation which will be described in detail in next month's department.

It is time now to have all your sash fixed up and old frames repaired or new ones put in. If you have never done so, try a few of the double-light style, of which there are several good makes. They produce quite wonderful results, and with them you can have such things as lettuce and radishes through most of the winter, and violets and pansies in bloom while the ground is covered with snow.



It is wise to have ample covering available at a moment's notice; even a very thin sheet will prove sufficient against the first light frosts

THE GARDENER'S CALENDAR

Wherein is laid out his daily work for the year, together with sundry facts useful or interesting

Ninth month
Morning star—Saturn

September, 1914

Thirty days
Evening stars—Venus, Mars, Jupiter

Sunday		6. ☺ President McKinley shot at Buffalo, 1901. Autumn's herald, the golden rod, is beginning to open here and there.	13. ☾ "Yellows" is a disease that is fatal to peach, plum, apricot, nectarine and almond trees—all allied fruits and highly infectious. Destroy the infected trees, then treat all the others preventively.	20. ☺ Now is the time to lift and replant perennials, separating the root clumps where they need it. All such work is better done in fall, for the plant's sake as well as for the garden's.	27. ☽ One of the advantages of raising fruits, etc., is lost if adequate winter storage facilities are not provided. Properly handled, the fruit from even a small place should last the year around.
Monday		7. ☺ Labor Day. Corn salad that is sown this month, lightly protected, will furnish the table in March.	14. ☾ President McKinley died of his wound 1901. Plant daffodils, tulips, crocus and all spring blooming bulbs now. Transplanting of woody material may begin by this time.	21. ☺ Of course, only such plants as have finished flowering should be moved now. Wait for the late bloomers like chrysanthemums and anemones to finish before touching them.	28. ☽ The first Marathon 490 B. C. The old-fashioned system of pit storage works perfectly, and if no better way is possible, put the reserve apples underground in a straw-lined "dug-out."
Tuesday	1. ☽ Till to-day and spray roses. The fringed gentian blooms this month. Enjoy them, but do not pick in any quantity. They are dangerously near extermination.	8. ☺ Gold first found in California 1848. Till to-day and spray roses. Keep dead flower heads picked off and watch for ripening seed if you wish to save any, else it may escape you.	15. ☾ William Howard Taft born 1857. Till to-day and keep up the spraying of roses if weather stays warm and they are growing.	22. ☺ Till to-day. All dead branches—of healthy plants only, of course—leaves and every sort of vegetation save weeds with their pest of seeds, should be saved and go into the compost heap.	29. ☽ Michaelmas. Chestnut time now, after the first frost. This is a good time to do whitewashing, generally out of doors; and nothing surpasses a good coat of this as a purifier inside or out.
Wednesday	2. ☽ To the old Saxons this was the "barley month." Look over cold frames and storage cellars and get all in readiness to be used when needed.	9. ☺ The apple-picking season is here. If you are intending to set out new trees, select now when you can test the fruit. Plant peonies now.	16. ☾ Frosts may be expected any time now in northern sections. Harvest root crops, except salsify and parsnip, which are to remain out in the frost.	23. ☺ Planet Neptune discovered 1846. First day of autumn. Cut the old canes out of berry bushes, and do a little cleaning up whenever there is time. Then it will all be done without much effort.	30. ☽ White peaches are better than yellow. Pick this fruit as fast as ripe, and plant some new trees often, as they are short-lived. Select varieties now.
Thursday	3. ☽ Henry Hudson arrived in what is now New York Bay 1609. Clean up in the garden as fast as a crop is harvested, and sow a crop of clover or rye to be plowed under.	10. ☺ Pick apples when color is high. The earliest is Yellow Transparent, a good "eater" and likewise a good "cooker." Livland Raspberry is even better, however, and as early.	17. ☾ Get protective litter in readiness to be spread at short notice if nightfall brings promise of a freeze.	24. ☺ Do not relax the vigilant watch for weeds. Carelessness now may undo all a summer's care, for one weed gone to seed is a catastrophe!	
Friday	4. ☺ Full moon 9h. 1m. A. M. Till to-day; also plant. Take cuttings of tender bedding plants to furnish stock for early spring propagating. Sow sweet peas in an 8-inch trench.	11. ☺ Till to-day. Grapes are purpling. Do not cut away the leaves on the vines to expose the bunches, as some advocate. The action of sun on *leaf* is what is necessary to make the sweetest fruit.	18. ☾ Till to-day. Get the August-sown lettuce into the cold frames; give cabbages and cauliflower deeper cultivation than heretofore.	25. ☺ From now on tilling may be omitted, providing yesterday's warning is particularly heeded. Collect seeds daily from those plants you wish to propagate, or *look* daily lest you miss them.	
Saturday	5. ☺ A planting day also. Sow cabbage and cauliflower for cold frames, also corn salad, cress, lettuce, mustard, winter radishes, spinach and turnip.	12. ☾ Last Quar. oh. 48m. P. M. Go over all fruit trees for signs of disease, and pull out and burn up anything seriously affected—root and branch. Send specimen branches to your State Department.	19. ☺ New moon 4h. 33m. P. M. The Harvest Moon. Washington's farewell address, delivered 1796. Guard against any inadvertence that may set fire to the woods.	26. ☽ First quar. 7h. 3m. A. M. British occupied Philadelphia 1777. All barrels for storing fruit in winter should be ready by the end of the month.	

"Autumn nodding o'er the yellow plain!"—*Thomson.*
There is every promise of a delightful month; warm and not too much rain

"Frost if the Moon is clear and bright; Cold if she seems to sail on high;
Rain, if dulled is her silvery light; Warm if she's low-hung in the sky."

EDITORIAL

IS it the result of a conspiracy on the part of those who build houses, or because we Americans have a penchant for vast distances, or because so many city dwellers have wearied of the diminutive flats, that the passion for the little room would seem to have passed? Is there a movement nowadays to relegate it to the limbo of the forgotten and inefficient? Frankly, one can look for hours over the plans of modern suburban houses and find all too rare provision made for the little room that shall serve as the master's den or the mistress' study. Perhaps the joy and advantage of privacy are not yet altogether appreciated here; perhaps men and women think there is no longer need for one going off apart. Whatever it is, the fact remains that the little room which is one's own—be that one man or woman—should be brought again into favor, should be given a place in the modern scheme of things. For it has a role not to be gainsaid when one is planning for that work and play of everyday life a home is supposed to enshrine.



Into the office recently drifted a man who had just rid himself of an abomination of desolations—two towering cathedral candelabra that an uncle, whose will purported him to have been of sound and disposing mind and memory, did, upon his decease, make, publish and declare to be his. After trying them in several quarters of his menage, he finally resigned to the inexorable and harbored the incubi in opposite corners of his study. Now his study is ten paces long and eight wide, and contains, in addition to bookcases ranging shoulder-high around the walls, a table, a writing desk, two small chairs, a couch and a piano—furnishings with which he has lived on amicable terms for some years. But so soon as those gorgeous skyscraping candelabra were introduced, the room was hurled into a chaos of disproportionment, into mental cacophony. They blatted a brassy, Straussian dissonance that drowned out his own peaceful, humdrum orchestration. Finally, after many weeks of holding his peace, this poor fellow snapped his fingers in the face of Ancient and Honorable Art—had the avuncular legacy carted off to a church. When they bumped sullenly down the stairs, he closed his study door with relief: hostilities had ceased, peace had settled down once more. But the contrast made the secret plain—he was able to live intimately with his room and the things in it because it and they were diminutive.

By its very nature does the diminutive appeal for intimacy. It would seem to have no desire for overpowering or overaweing. It dwells in peace—willing, helpful, unobtrusive. It permits mutual toleration of personalities. On the other hand, try as one will, the lumbering, the huge, the Garagantuan, can never be playmate nor workfellow. And this is as true of a room and its contents as of anything else in life.

To dwell at peace with one's room—a consummation certainly to be wished—one must be the most attractive, the most potent thing in it. And it follows, as a logical corollary, that a man would find it very difficult to be a nonentity in a small room, since, perforce, he is the dominant thing there. It was the overaweing of the cathedral candelabra that had thrown the study mentioned above into a chaos of disproportionment.

And the secret of living at peace in a little room is that one must do so of his own volition. The narrow cell of the prisoner cramps because he dwells in it against his will, whereas the narrow cell of the nun is a lovesome spot because she wants to live in it. The former has his material limitations forced upon him; the latter knows no material limitations. In the last analysis a man must be larger of soul than is the room of proportions in which he dwells.

The small room is generally decried because of its alleged abundance of disadvantages. There is no space for spread of elbows, no chance for arrangement of furniture. Quite the contrary; there are innumerable advantages, advantages transcending walls and furniture, advantages of the sort every thinking man and woman can and does appreciate.

It fosters an intimacy with one's work. That master of many arts, Leonardo de Vinci, once observed, "Small rooms or dwellings set the mind in the right path, large ones cause it to go astray." How well he knew the waste of potential energy consequent on living in a big room! Truly, to live in a large room is to put too much cosmos into one's ego.

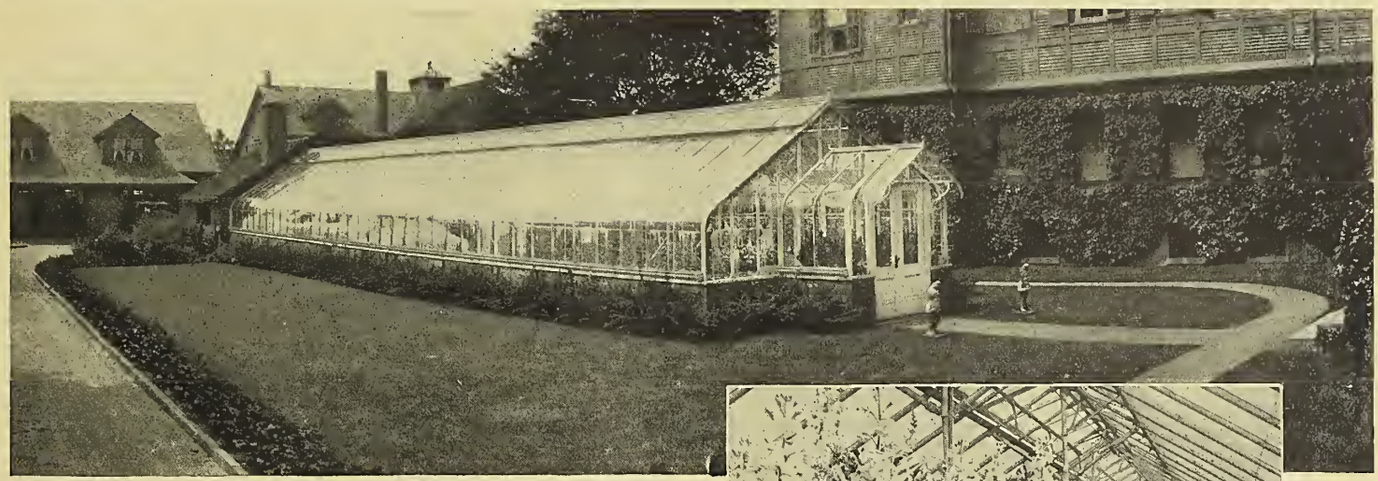
Greater far than the ability to concentrate and to be intimate with the inanimate that a small room permits is the intimacy it affords humans. For intimacy between man and man presupposes limitations and confines, walls that are as close as kinship itself.

Where lives the man who can be intimate with another in a large room? Meet an old friend in an apartment of long vistas, and straightway you retire to a corner! Meet one toward whom you take an instinctive dislike, and no amount of alluring cushioned corners will entice you from the center of that room. Spaciousness is the environment for the stranger; propinquity for the friend. The canny prefer not to receive a stranger in a little room. Such a reception necessitates an intimacy unwarranted and undesired. Friendship begins as, when the breach between stranger and stranger narrows, the host opens the door of his little room and bids you enter.



When he wrote to his Eliza, Lawrence Sterne apparently knew all about these things. The words may not be familiar. Having expatiated in his "Journal" on various subjects, he writes: "I have made you a sweet Sitting-Room (as I told you already) and am projecting a good bedchamber adjoining it, with a pretty Dressing-Room for You which connects them together—and when they are furnished will be as sweet a set of romantic apartments as you ever beheld. The Sleeping-Room will be large. The Dressing-Room, through which you pass into yr. Temple, will be small; but big enough to hold a dressing table, a couple of chairs, with room for yr. nymph to stand at her ease both behind and on either side of you—with spare room to hang a dozen petticoats, gowns, etc., and shelves for as many bandboxes. . . . Yr. Little Temple I have described and what it will hold; but if it ever holds you and I, Eliza, the room will not be too little for us"

With Jovian conviction and finality do those who make rooms their calling declare that if one insists upon living in a cubby hole, he must keep it orderly; he must take care that he does not mix his "periods"; he must so conserve space that when he walks around his room he will not interfere with the furniture. Herein lies a Habakkukian didacticism that should be denied by everyone who knows the secret of living. For the charm of a small room is that it possesses all those elements a stately room has not—small proportions, a maze of tables and chairs through which one can pick his way when thinking, and, above all things, a touch of that nonchalant disorder which gives to a room the undeniable atmosphere of being lived in.





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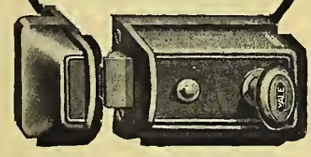
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Decorating a Boy's Room

(*Continued from page* 139)

degenerate into a storeroom, although originally intended for a sitting-room, with delightful south and west exposures. Things looked hopeless at the start. The woodwork was highly varnished chestnut, the floor was defaced by gaping cracks and nail holes, and the walls were covered with an unevenly faded dark green felt paper. Even the proportions of the room were distorted, for a heavy molding two feet below the ceiling line created a top-heavy appearance. The first step was to scrape the entire room—walls, woodwork, floor and ceiling. The task was arduous, but it brought its own reward; the work of restoration was inaugurated, figuratively speaking, on a clean canvas." The doors were stained mahogany, waxed and rubbed down to that dull polish usually associated with antique furniture. The balance of the woodwork was enameled ivory white, to match the tone of the moire paper used on the ceiling. For the walls a *café-au-lait* paper was chosen, the self-pattern suggesting, rather than revealing, a stripe. At the ceiling line there is a narrow border which serves to introduce rose, green, and dull yellow into the decorative scheme. Sash curtains of ecru scrim are hung next the glass, the inner hangings being of flowered chintz, in which appear the colors of the wall border. Colonial rugs, in ecru and green, were selected for the dark-stained floor. The arrangement of pictures in the room is particularly good, and the few other articles of an ornamental character are agreeably disposed. With the exception of the bed, the furniture is old. The mahogany chairs were purchased in a second-hand shop at a nominal figure, new seats of rush and a thorough cleaning restoring them to pristine freshness. All trace of its original finish having long since vanished, the bureau as an experiment was painted just a shade darker than the wall paper, and the experiment has been successful in increasing the restful qualities of the room. The work upon the room having been accomplished without employed help, except for the paper-hanging, materially reduced the cost. In passing, it may be interesting to note that the total outlay was only thirty-five dollars—that amount covering the painting and decorating the rugs, hangings and furniture.

An interesting "attic" room was tucked away under the roof. The room possesses a very irregular ceiling line, which is, however, no detriment, as through it the room acquires a contour charming in its informality. A splendid effect has been obtained through the exposure of the constructive timbers which, left in their natural roughness of surface, are stained a mellow brown. The walls are finished

in sand-float plaster of a warm buff tone, providing a pleasant background for the many interesting souvenirs of foreign travel which the room contains. The Craftsman furniture of fumed oak completes an *ensemble* of very pronounced attractiveness, and one eminently suited to the needs of a young man.

In one young man's den buff sand-float plaster is again employed for a wall finish, having as a foil ivory-enameled woodwork and mahogany doors. With this suggestively Colonial treatment, the exposure of the brown-stained rafters is unconventional, yet very interesting. The congruity in a young man's room of varying types of furniture is apparent here, for antique mahogany chairs and working table, green-painted Windsor chairs, and the hour-glass furniture of the Far East, are harmoniously combined. The built-in cupboards, drawers and bookcases are, of course, enameled ivory-white to correspond with the woodwork. The low, triple window is very attractively treated with valanced hangings of white muslin. Inner hangings, to ward off excessive light, are also provided. For these a heavy, open-meshed, linen fabric in the natural color is utilized. Strips of old-fashioned, striped rag carpet are very appropriately used as a floor covering to carry out the Colonial effect.

A pleasant development of the combined den-sleeping room idea is depicted by another example. In this instance the walls and ceilings are painted a sunny yellow, and the floor covered with rugs in which old blue predominates. To correspond with the furniture of Craftsman design, the woodwork is of black oak. Several of the chairs are upholstered in leather, the others in dark blue denim. Denim covers are also provided for the two couch-beds. This room is unique in its many evidences of the occupants' artistic abilities. For example, into the panels of the door a triple study of palms in virile black and white has been set, giving an effect as interesting as it is unusual. The walls, too, bear the impress of artistic hands, for they already show the nucleus of a mural treatment, which is eventually to be carried entirely around the room. The cushion covers and the denim chair-coverings are stenciled in yellow. Another strongly decorative touch is given by a hanging of Mandarin yellow, stenciled in black and Chinese vermillion, which is thrown over the back of the desk. Thus, throughout the room, the occupants' skill with the brush is sufficiently apparent to give the requisite note of personality.

In a room of irregular contour a plate rail is useful, not only as a resting-place for pictures and other decorative objects, but as a means of adding to the apparent area of the room by lessening the apparent height. The contrasting colors above and below the plate rail are likewise important in this respect. As in several of the other rooms, the walls are painted with a flat finish. The upper portion, as well as

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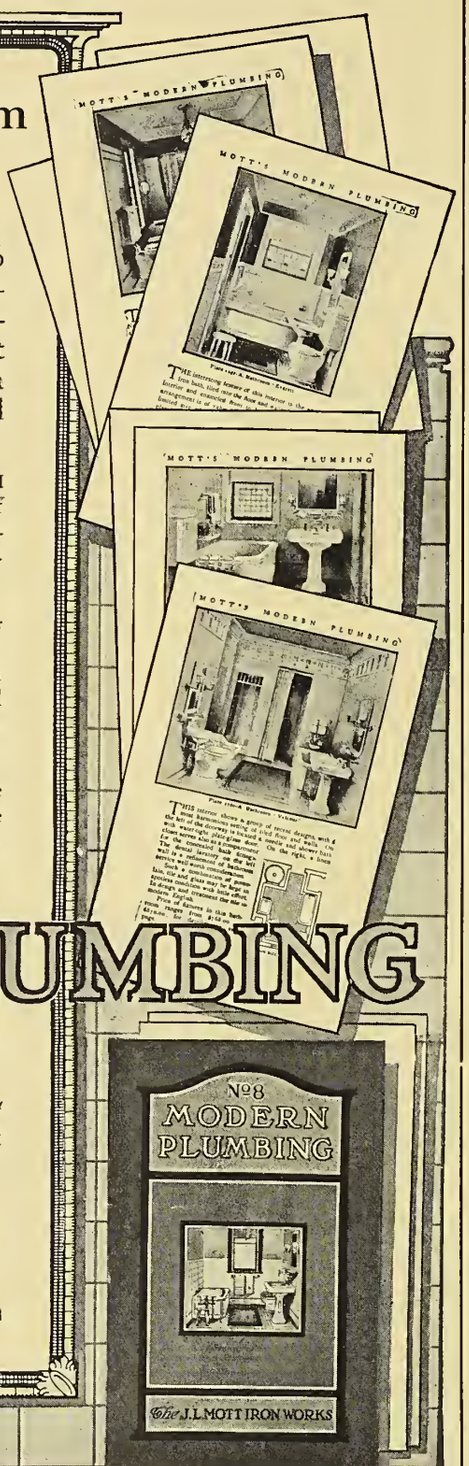
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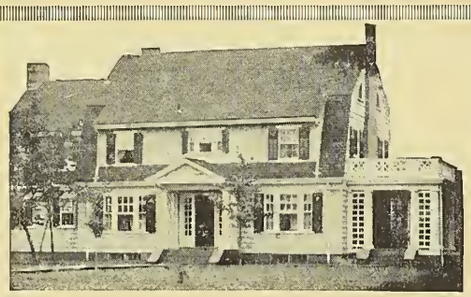
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the ceiling, is old ivory in tone, and the lower portion is dull blue. The chief rug is of similar blue, with a darker border; the smaller rugs of grass in the natural color being of Indian workmanship. The woodwork and the furniture are of oak, stained dark brown. The advantage of a couch-bed is evident, as, appropriately covered, this type of bed by day gives no suggestion of its nightly utilization for sleeping. While there has been an adherence in the equipment to a definite color-scheme, that coloring is sufficiently restrained to create a good background for the gay Indian blankets and other warm-hued accessories which appear.

In still another room the walls and ceiling are painted a faint grayish yellow, with which the use of terra cotta in hangings, covers and cushions is entirely successful. The woodwork is of chestnut, stained warm brown and waxed. To accord with the woodwork, the heavier pieces of oak furniture are stained brown. The comfortable hour-glass chairs are, however, left in their natural color. For the window hangings a terra cotta Japanese crepe, printed in black, is used; and, for the couch-bed cover, tapestry with terra cotta predominating is employed. Although this room contains many purely ornamental articles, there is in their arrangement none of that crowding which so often mars the appearance of a young man's room.

Built-in furniture is always valuable in imparting to any room an air of permanence; and, for that reason, in addition to its space-saving qualities, it is being used with increasing frequency. Nevertheless, it is rarely that a desk is built in.

Example is as far-reaching in its effects as the stone, which, upon being cast into the water, causes a countless succession of circling ripples. Possibly, therefore, the rooms illustrated in these pages may prove sufficiently interesting to become an incentive to creative or restorative work in some young men's rooms the decorative possibilities of which have never been appreciated.

How to Plant a Paper Garden

(*Continued from page* 141)

side piazza. The garden is not extensive enough to permit of a very intricate scheme of arrangement, but room has been found in a sunny corner for a charming little bed of Shirley poppies. A warm note of color, to offset the flat white of the house, has been introduced by placing a vivid scarlet geranium in one of the lower windows. Not far distant, separated only by an iris-fringed walk and a few shrubs, stands the compact little barn.

By far the quaintest house in the whole outfit is the tiny farmer's cottage, with hollyhocks and old-fashioned roses behind the pailings which fence in its smallest of

front yards. A second group of hollyhocks have been used to screen partially one side of the nearby chicken house. Hardy phlox, zinnias and larkspurs all have their own special nooks on either side of the fragrant box-hedged walk.

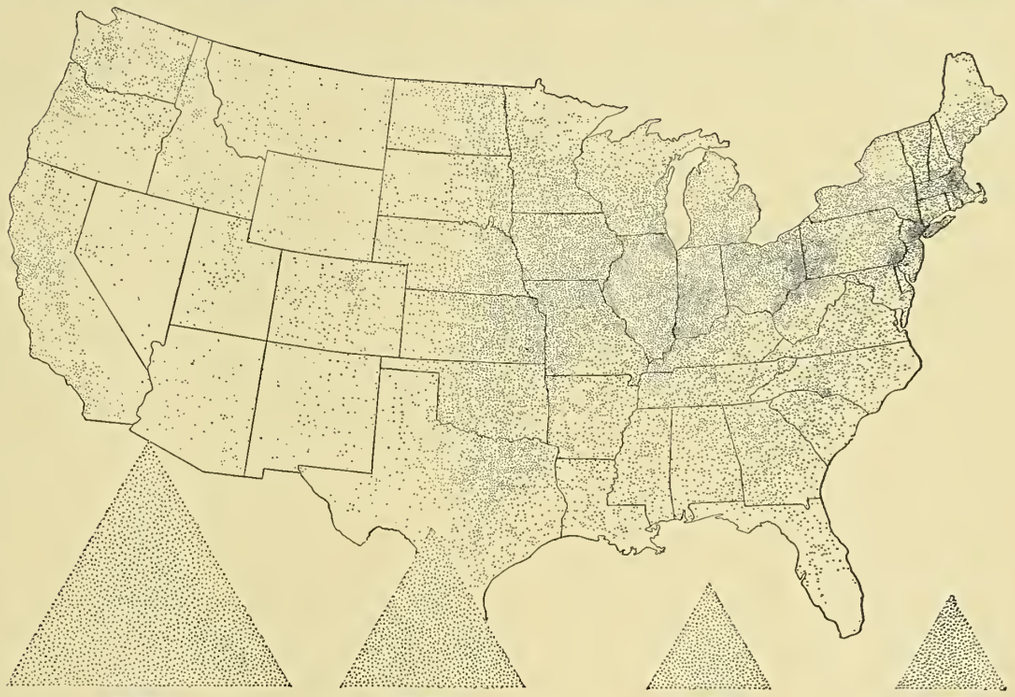
A small but entirely practical model of a chicken yard has also been evolved from cardboard. Even the boy who feeds the varied broods that occupy the inclosure boasts the cardboard origin. The chickens themselves are back of the mosquito netting grating, which has been stretched so tightly that it looks like real whitewashed wire. They strut about in thoroughly characteristic way. In both form and color they, too, have been made to look as much like certain well-known breeds as possible. The name of each variety portrayed is printed on the base of the model; partly buff cochins, with their yellow broods, mingle democratically with trim black and white Leghorns and speckled Plymouth Rocks!

Cutting Off That Undesirable View

(*Continued from page* 142)

and six feet high, to which we fasten two-inch poultry netting. On this trellis the vines grow and thrive and take so firm a hold that storms cannot dislodge them. Another trellis, similar to this, is even better in some respects; instead of unbroken wire, it is made of the one-foot width, run horizontally, with six-inch intervals between. This kind is less expensive and the dry vines are more easily cleared off. Another sort of trellis is made of strips only, the kind that measure one inch by two and thirteen feet long. These can be bought for five cents apiece. A top and bottom rail with uprights every six feet are all that are required for light vines. To these we add soft twine, running it up and down between staples. For heavy growing vines the twine is replaced by horizontal strips a foot apart. The vines are tied as they reach the cross-pieces. Such trellises are best made in six-foot sections and taken up in the fall. A trellis, still more simple, is also made of strips only, and consists of uprights two feet apart with a top rail. To these our vines cling of their own accord, but it would be no hard matter to tie them occasionally, or points for climbing could be provided by horizontal rows of twine, six inches apart, if the trellis is to be used for light vines. If strong "brush" can be neatly and securely arranged it makes a good trellis for vines that are not too heavy, because they take more graceful shapes and look more airy than on a solid and compact trellis.

What the Telephone Map Shows



56.8% Exchanges Bell-connected, but not Bell-owned.

23.5% Exchanges Bell-owned.

10.5% Exchanges not Bell-owned or connected.

9.2% Places served by two companies.

EVERY dot on the map marks a town where there is a telephone exchange, the same sized dot being used for a large city as for a small village. Some of these exchanges are owned by the Associated Bell companies and some by independent companies. Where joined together in one system they meet the needs of each community and, with their suburban lines, reach 70,000 places and over 8,000,000 subscribers.

The pyramids show that only a minority of the exchanges are Bell-owned, and that the greater majority of the exchanges are owned by independent companies and connected with the Bell System.

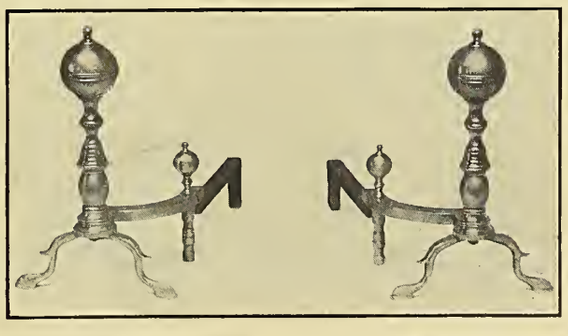
At comparatively few points are there two telephone companies, and there are comparatively few exchanges, chiefly rural, which do not have outside connections.

The recent agreement between the Attorney General of the United States and the Bell System will facilitate connections between all telephone subscribers regardless of who owns the exchanges.

Over 8,000 different telephone companies have already connected their exchanges to provide universal service for the whole country.

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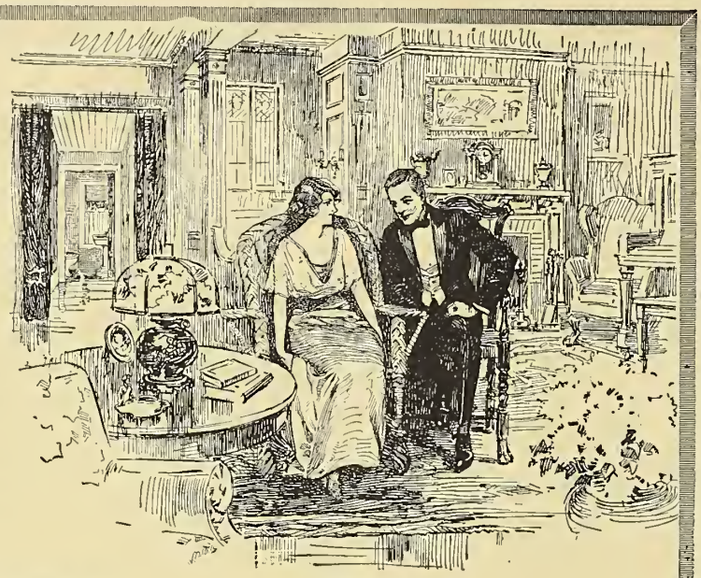
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You will not suffer nor cause embarrassment to others if you have installed in bath and toilet rooms the Silent Si-wel-clo Closet.



Its construction has reduced the noise of flushing to almost nothing and it can't be heard outside the room in which it is used, if properly installed.

The Si-wel-clo is sanitary inside and out, is made of Vitreous China which is impervious to grease or acid even when the glaze is removed, and is modeled to harmonize with any style of bathroom equipment.

Architects and Plumbers are familiar with our products. Ask them when you build or remodel.

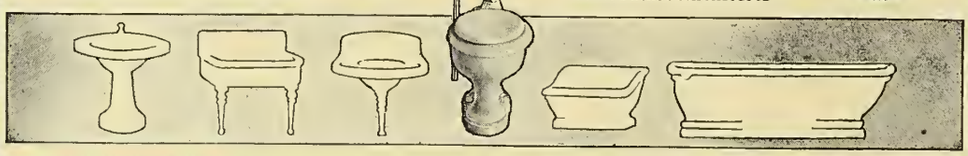
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Largest manufacturers of sanitary pottery in U. S. A.

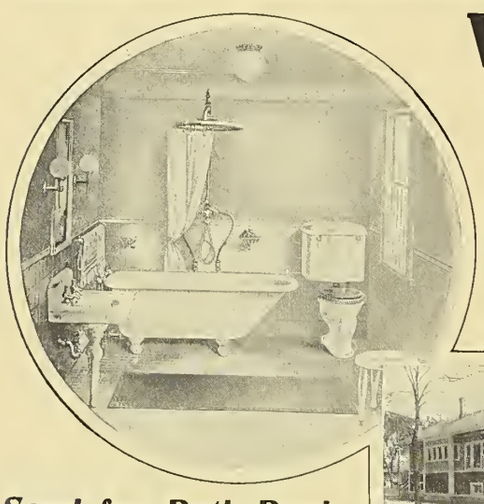
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Pottery: Trenton, N. J. CHICAGO

"Over There"

(*Continued from page* 145)

and all of the *old* furniture—all together total but a bare $1,000 in addition to the original cost of the place. Much work has been done by the owner, whose genius conceived the whole and whose talents lie in many directions, painting being not the least of them. But there was much that he could not do for lack of time, and other much that he was too wise to burden himself with. The very modest figure at which the place now stands, a home of every comfort and convenience for summer—a complete heating plant is to be installed ere many moons—is really an eloquent tribute to foresight, careful planning, careful buying and overseeing.

In addition to all the beauty, lotus buds gathered early in the morning and taken to town by the doctor, bring one dollar a dozen every day he takes them—and as many as he can take! And the lilies that grow in such abundance that a morning's picking is never missed bring fifty cents for the same number. So there is even a profit in the investment, for both the lotus and lilies flower generously, the latter yielding twenty-five dozen or thereabouts their first season!

The Garden Club

(*Continued from page* 150)

are increasing every minute if the tree is growing at all. And if it is not growing at all, it is dying or dead!

So away out in a broad circle keep the work of tillage up, and if water has to be given, apply it down deep in the ground at this same point by means of holes made with a crawbar, into which a hose may be turned for an hour at a time. He likened the general principle of all this treatment to putting food and drink just out of reach, thereby inducing extra effort to reach it and developing through such effort desired strength and ability. Of course it must be within the ken of the person so treated; and of course the water must be within the ken of the feeding rootlets. That is, they must be just touched and stimulated by its presence, in order to be quickened into pushing out where it is in greater abundance.

Some one asked to be told how to transplant successfully little tree seedlings that have come up of themselves, and he gave us quite a lecture on just this phase of tree handling. For one thing—and the first thing—he said, never undertake to move a wildwood "tree" that is more than two feet high if it is a deciduous species, or more than ten inches high if it is a conifer! And never move the former except when they are entirely out of leaf. This

may be in very early spring, of course, or in the fall, and the best season of these two must be determined largely by general climatic conditions, and in special cases by the character of the particular season. Fall planting he seemed to favor, east of the Mississippi valley, although he warned us about mulching everything planted in the fall during its first winter. Especially are things that are fall planted likely to be heaved out of the ground by frost, for of course they have not actually taken hold upon the earth themselves with their roots, and are therefore easily popped out of it. Mulch is the precaution against this; indeed, mulch he insisted upon very emphatically for any and everything moved in the autumn.

When you dig up any kind of seedling, plunge its roots immediately into a "puddle"—which is a mud-pie mixture about as thick as rich cream. This coats the roots and tiny rootlets evenly with air-proof material and prevents their drying out, which is the fatal thing to evergreens and a very trying thing to deciduous species. Carry the seedling to its new abode in the pail containing the puddle, if you are only moving one plant; or, if you are transplanting a number, carry as many as your receptacle will hold from their original home to their new one. Then set the little plants out just as you would set out any little plant, carefully putting earth under and around through their roots and firming it in. And it is well, said he, to set them into the ground a trifle deeper than they stood when they were taken out of it. Moreover, the earth should never be mounded up around the bole of any tree newly planted—or of any tree anywhere—but rather it should be left in a saucer-like depression, which will catch moisture and pour it down along the bole to the roots.

Conifers are much more susceptible to drying out during the moving operation than deciduous trees, and once their roots dry it is all day with them, for the resin in them hardens and no amount of moisture applied thereafter will soften it one bit. So it is well to dig up the tiny conifers, which he says are the largest one should ever attempt to move from the woods, with a ball of earth on their roots. Such a ball will make it possible to move larger trees from the woods, if one is willing to take time about the work and go to some trouble. He does not advise it; he only says, "You may try it—with a chance of not absolutely failing!" The trouble he mentioned was the work of partly digging the tree free in the fall before the ground has frozen. No roots are exposed, but a large, deep circle is dug around it, so that the earth attached to the roots will freeze separately and be quite free from the surrounding earth. This makes it possible to life the tree with a very big protective ball—it will weigh a perfectly unthinkable amount, he warned us!—with which it is moved to the hole, dug also before frost. Then it is planted by filling in the small

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Smoke is evidence of imperfect combustion. It is nothing but good fuel going up the stack unburned or only partially burned. Therefore you should cut out smoke because no smoke means all your fuel is being used and that means a big saving in your fuel bills.



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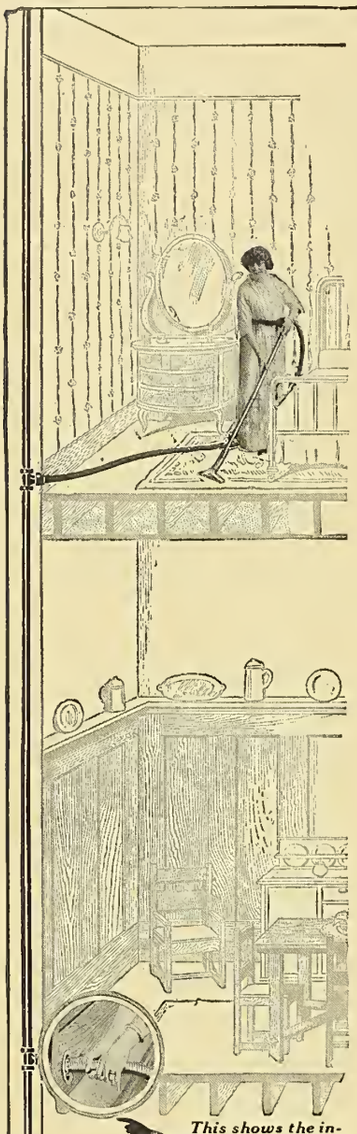
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A complete line of portable cleaners in six sizes.

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It is a simple matter when building to have the house piped for a Western Electric Stationary Vacuum Cleaner, running the suction pipe from cellar to rooms, inside the walls, along with the water, heat and waste pipes. From this suction pipe neat inlets open through the baseboard in each room, to which the cleaning hose is quickly attached. These inlets do not protrude from the baseboard to collide with furniture. They have hinged covers which drop over the inlets when not in use. The

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denotes the most modern home. When ready to clean, lift the cover of the inlet, attach the hose, press a button starting the electric motor-fan combination in the cellar, and down goes every particle of dust and dirt into the collector. After that room is cleaned, stop the motor, take out the hose and start cleaning the next room.

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crevice between the earth-ball and the walls of the hole with earth that has been kept from freezing for this purpose.

Oaks, walnuts, catalpas and beeches, and cedars among evergreens, send straight down on the axis of their trunks a long, strong root called a tap-root; and these are difficult fellows to transplant, even when nursery-grown, he said. Well do I know how true this is, for only last fall I dug up a tiny cedar from the woods back of the old tannery, and its middle root, that was fully four times the length above ground! I dug and dug and *dug*, until I was nearly dead! And I should have given up in despair if it had not been for a dreadful feeling that I should be a wanton infanticide if I desisted and left the little thing to perish after I had undertaken to adopt it! It's alive yet, thank fortune—but how I did tend it, and water and nourish to keep it going!

So I got up as the meeting drew to a close, and related the experience, and besought everyone never to undertake the transplanting of any of these species he had mentioned as being "tap-rooters." The good man, he backed me up, and advised us generally to get the trees we want from nurseries, where they have been immured to moving and made ready by frequent transplantings for the arduous task of taking up life under changed conditions. These frequent movings give them anywhere from three to fifty times the number of feeding or fibrous roots they would be blessed with under normal, static conditions, and the greater the number of these roots, the greater plants' power of recuperation and of adaptability to change.

The Available Hardy Vines

(*Continued from page* 152)

of the hardy vines. One of the best is the variegated, *Aurea reticulata*, both foliage and flowers of which are very beautiful. It withstands the average winter in the northern States, but is not absolutely hardy. Even when killed back to the roots, however, it quickly makes a new growth. There are several other sorts, of which Chinese Evergreen is especially fragrant, and Heckrothi is especially continuous flowering.

The most gorgeous of all the real climbing vines are the wistarias. The variety best known is Skinensis, or the Chinese. With its wonderful clouds of pale purple pannicles drooping gracefully and delicately perfumed, it brings a breath of the Orient even into northern climes. There is also a white sort. And then there is the Japanese variety, which flowers later, and therefore makes a good companion plant. The flowers are smaller, and born in racemes more loosely put together. Wistarias will climb to a great height if properly supported, but they are displayed at

their best when trained over a pergola or porch, where the buge clusters of flowers may hang down and their great beauty and fragrance enjoyed to the best advantage.

The Trumpet-vine or *Bignonia* makes an ideal plant for covering dead stumps of trees, rough screens, rocky banks, etc. The foliage is large, abundant, and quite handsome, and the large trumpet-shaped, orange-colored blossoms are vary effective, even at a considerable distance.

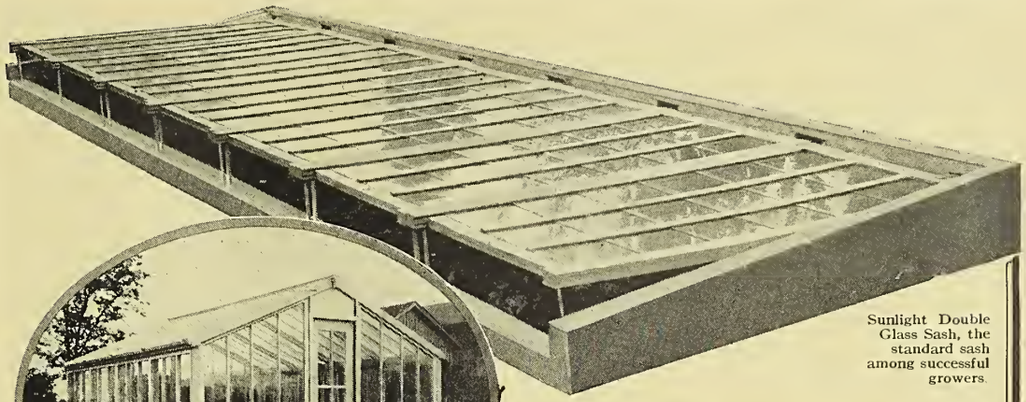
Several of the other hardy vines have some special point of recommendation, although they are not so desirable for general use as most of the above. The Madeira of Mignonette Vine is very fragrant, and also a rapid grower, with pretty white flowers. The cinnamon vine is similar, and of extremely rapid growth. Both of these grow up annually from roots or tubers, and can be bought for a few cents apiece, so they are especially valuable for temporary use, for summer cottages, etc. For cut flowers, the hardy sweet pea, *Lathyrus*, which grows to a medium height—a little taller than the annual sweet peas—is very useful. A recently introduced variety, White Pearl, has flowers nearly twice as large as the older sorts, is in constant bloom, and will undoubtedly become a great favorite as it becomes better known. *Latifolius*, the type, is a deep rose color, very pretty. *Euonymus Radicans Vegetus* is an extremely hardy climber which may be used in place of the ivies. *Radicans*, the type, is a scrambling plant which requires severe pruning, and may be cut to hedges or borders.

Three Kitchens of Effectiveness and Efficiency

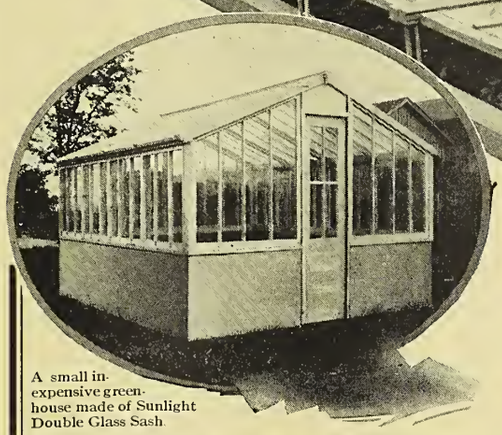
(*Continued from page* 156)

help to "plain Mrs. Smith" to express her views about kitchens in which he felt as out of place as the bull in the china shop. If only women could get away from the fear that their vague desires must necessarily be impractical or that a thing must be too expensive because it suits them and would express their ideas to receptive architects, what an endless variety of kitchens might the latter embody in dream shape on paper and build into actuality! Backbone instead of wishbone does it. A kitchen that its mistress sighed for—not over!—and calls both pretty and convenient, should be the ambition of both architect and client.

A white enamel kitchen is a thing of beauty but hardly a joy forever—at least not to the woman who "does her own work." It is the dream of some women to possess such a kitchen, all spotless white and snowy loveliness, but after the drudgery of keeping it so begins, the white kitchen becomes a white elephant, for, as in the case of the little white kitten that



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Still Wondering

Mr. H. B. Fullerton, who, as Director of Development of the L. I. R. R. Co., has worked wonders for Rural Long Island, says: "I am still wondering why people use single-glazed sash under any circumstances. I feel that the only thing on earth to use is the double-glass sash." The only testimonials that the Sunlight Double Glass Sash Co. ever uses are extracts from letters ordering more sash. It could fill a book with these gilt-edged endorsements because it is filling hot-bed yards with Sunlight Sash. Many large growers have ordered three years in succession.

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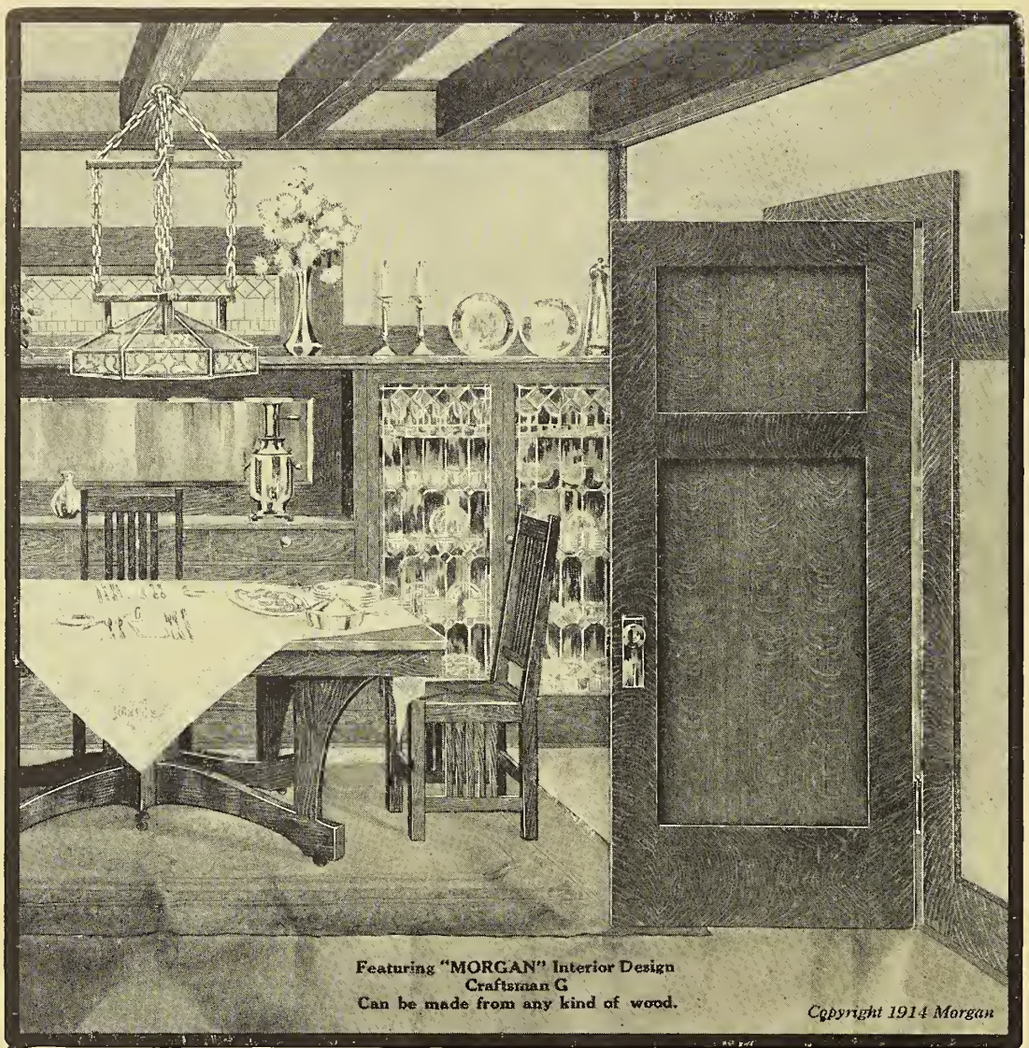
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Very latest ideas in Georgian, Colonial, English and Bungalow Types.

BARBER & RYNO, Architects,
George F. Barber & Co, KNOXVILLE, TENN.

ventured into the sooty stovepipe where little kittens never should go, every smirch shows. But enough of whiteness. My kitchen is grey—a lovely soft, French grey enamel that never looks drab to me, but with pale lettuce-green Japanese crepe curtains at the windows and a touch of the same green in the glass of the swinging door that leads into the dining-room, and in the washable paint of the plastered ceiling, looks delightfully cool and refreshing.

It faces the north with as pretty a view from the windows over the sink as there is to be had in the whole house. A breeze comes via a screen porch on the west. The floor is of cement left the natural color, which adds to the general coolness, although over in the side wall is a furnace register so that the room may be warmed in the winter. The floor is practically indestructible and can be washed with the strongest cleansing solutions. It is laid with a slight fall, so that the water drains out of a trap in the floor, inconspicuously placed under the sink. Under the sink is also a faucet with a coil of hose to be used in washing off. There are rubber mats upon the floor to protect the feet from the cold, hard cement, and these are subjected to the same cleansing baths as the floor.

Cupboards abound—a large one for pots and kettles; one for dry groceries; another for spices and seldom-used staples. The swinging door so swings that it never exhibits to guests in living-room or dining-room a littered drain-board, and yet it swings directly by it so that the dishes may be taken from table to sink by the shortest possible route. On the hinged side are ten feet of cupboards and drawers.

The dish cupboard is a part of the dining-room buffet and opens into both kitchen and dining-room. The silver drawer pushes into both rooms. In the coolest and darkest inside corner of the kitchen is a large cold-air closet for fruit and vegetables. It is worked in over the basement stairway and gets cold air from there while obviating the necessity of climbing up and down stairs for supplies. None of the cupboards go to the ceiling, so that there are no shelves so high and inconvenient that they are seldom cleaned. No such excuse is afforded. Withal there are enough cupboards for everything, so that when this kitchen is in order there is nothing in evidence but the tea-kettle on the gas range and the friction lighter. The tea-kettle, by the way, is like all the other utensils possible in that material, of aluminum, which is easy to keep in order and light to handle and quick to heat.

The "pièce de resistance" of the kitchen is the sink, or, in this case, sinks, for they are twins, each fourteen by eighteen inches. They are of cobaltum—a soft grey color that accords with the kitchen and doesn't show the stain of water like porcelain, and yet has equally as smooth a surface and is easier to keep appearing

well. My pet abomination has always been the dishpan, and these sinks eliminate that suggestive article forever. They are side by side, a strip of nickel covering their joint, a strip convenient to rest utensils on while filling them with water. Each has a strainer, which, like the dolly's eyes, open and shuts, so that each sink will hold water. In one the dishes are washed, in the other they are drained, and a dish-draining rack that fits in this one is used to facilitate the work and obviates drying when in haste. A single nickel fixture for hot and cold water swings over both sinks or can be folded out of the way against the wall. Because of its siphon curve this fixture never drips. On each side of these sinks is a drain-board of the milk-white polished glass called vitrolite. This drain-board can be kept immaculately clean, of course, and is a real joy. Below it is the flour bin. On this drain-board all the pies are rolled with a surety of sanitation. Clothes are sprinkled on it. Its good qualities are legion and there is never a blot on its highly polished snowy surface, for it absorbs nothing.

With such dish-washing and food preparation arrangements, drudgery is surely mitigated.

The stove occupies a convenient space and has a splendid ventilator to carry away both smoke and smell. The wood stove may replace the gas in the same space in winter.

By all means should the lord of the manor have a room or rooms to his taste, but never should be he allowed to overrule the presiding genius of the domain as to the parts peculiarly her own, and especially not as to the kitchen.

Dora Summers Walmsley.

An All-Electric Kitchen

I want to describe my kitchen. Or perhaps I should say I can't help describing my kitchen. For it seems to me the last cry in efficiency and convenience, and the zeal to make converts is upon me.

In the first place, I have both gas and electricity in my house, so I am able to take advantage of the best offered by both of these conveniences. In the second place, I find that a small room is a great step-saver. My room is 16 by 16 feet. It has a white tiled floor with the corners curved to make cleaning easier. The floor slants a trifle toward a drain in the center, so that the whole floor may be mopped into the whitest sort of cleanliness without the customary hands-and-knees work of wringing cloths and wiping up, as the surplus water simply runs down the drain. The walls are painted a soft, restful tan and the woodwork is white enamel. It is lighted by electricity.

A study of the floor plan will show how compact the arrangement is. At the left of the sink is a shelf of white composition

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(Formerly called Pease-Economy)



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The house contains 16 rooms. If I should build a house today I would put in the same style of heater. C. R. Hunt.

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¶ Superior to a high-grade hot water apparatus because it does away with the big ungainly radiators in the living rooms.

¶ Superior to a first-class warm air furnace because it warms far distant rooms equally with those near.

It is the Sanitary System because the rooms nearest the heater—and these are usually the ones most used—are flooded with fresh, warm air, while the distant rooms, the exposed bays and draughty angles are protected from the cold by direct radiation.

It is the Elastic System. In mild weather and on chilly nights and mornings a little fire diffuses a volume of warm air through the rooms, where steam would render the house intolerable and hot water be so slow in responding that the need would often be past before the heat was apparent.

It is the Hospitable System. The unused guest room is quickly warmed—even the maid's room in the distant wing is cosy.

It is the Simple System. Any one who can shovel coal or take up ashes can operate it successfully.

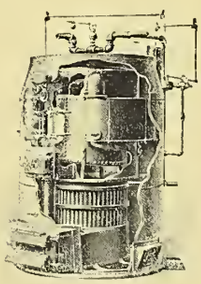
It is the Ideal System, especially for the large rambling country home—the kind of building that tests the mettle of the heating plant on cold and windy days.

It is the Economical System. For the design of the heater, from grate to smoke outlet, is to utilize all the heat in the fuel.

¶ Since you buy a heating apparatus with no expectation of replacing it for years to come, can you afford anything short of the very best?

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¶ We are at your service to help solve your particular problem.



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Catalogued in Sweets', Page 1303

PEONIES

Guaranteed True to Name and at Fair Prices

Our stock this year is the finest ever and our list of **150 varieties includes the 12 best pink for which we won First Prize at the American Peony Show at Philadelphia, 1912.** We spare no expense or pains to produce the best stock from the best varieties.

From many letters of commendation of our roots from other Peony Specialists and amateurs, space permits excerpt from one only.

"I bought of seven or eight prominent peony growers in America and Europe last fall and your roots were among the best I received."

An enthusiastic amateur in Tarrytown who had about 100 peony plants of us last year selected from our fields over 70 more this year.

Your address on a postal will bring our fine catalogue of these and other specialties. September is the time to plant Perennials—which we offer in great variety.

S. G. HARRIS, Box C, Tarrytown, N. Y.



"He lives down on the river road, in the shabby, weather-beaten house on the left. You can't miss it."

Shabby and weather-beaten! A striking landmark, no doubt. The porter at the railroad station didn't mean to give the place a black eye, but that is what he did. Too bad the owner hadn't used

Dutch Boy White Lead

mixed with Dutch Boy linseed oil and tinting colors. Then the directions might have been, "That fine looking house on the left." There's nothing like timely white-leading to enhance the value of buildings and keep them a credit to the neighborhood.

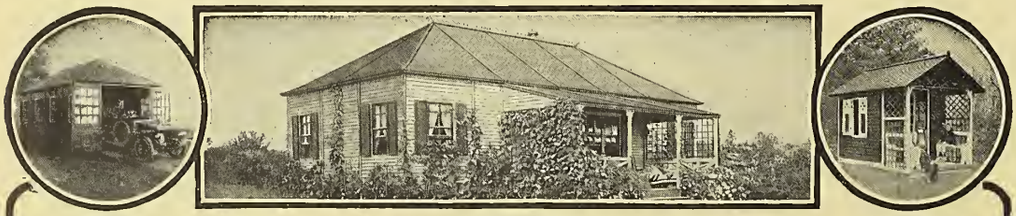
Write for our Paint Adviser No. 148—a group of helps, Free



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Artistically designed and finished, made of the most durable materials and practical at any time of the year in any climate. Made for innumerable purposes. Erection of buildings extremely simple, and can be done by unskilled labor in a few hours' time. ***Send for illustrated catalogue.***

E. F. HODGSON CO. {116 Washington St., Boston, Mass. / Craftsman Bldg., 6 East 39th St., New York}

stuff, such as you sometimes see on restaurant tables. It wears beautifully and is just nothing to keep clean. Below it are several drawers for dishcloths, etc. Long shelves high over the sink extend the length of the room and hold preserves, canned goods and extra supplies. The sink, of course, is of white porcelain with nickel faucets. I have a most satisfactory gas hot-water heater in the basement. It has a tiny pilot light that burns day and night. Simply turn on any hot water faucet in the house, and this little flame bursts into full force automatically, heats a coil through which the water runs and provides any quantity of boiling water before you can say Jack Robinson.

To the right of the sink stands the incinerator or refuse burner. Every housekeeper will at once understand what a godsend they are. They come in various sizes and use either coal gas or oil as fuel. Mine is the smallest size and uses gas as fuel. Anything may be burned up in them. They entirely solve the housekeeper's ever-present problem of refuse disposal

The telephone is also in the kitchen—a wall phone, because it takes up less space. This eliminates extra steps in the daily ordering. And just beyond is the stove—an electric range.

A regular electric range, for all kinds of cooking, is as yet something of a novelty on the market, but I find this one very satisfactory. I don't know, though, that it is any more satisfactory than a gas range, and I think many people might prefer a gas range. It is hard to remember to turn off the current when cooking by electricity. That is the greatest drawback to its use as a cooking medium. If you go away and leave the current on for a long time the fuse burns out and that means serious trouble and calls for expert repairing. However, if you can remember to turn the current off you will find an electric stove clean and efficient. My stove is splendidly equipped. It is fitted with two electric plates which get hot like the top of a range. These may be used with either a high, medium, or low current. They are used for all frying or short boiling operations. For such things as vegetables or cereals, which require long boiling or steaming through, "cookers" are provided. These are deep holes in the stove into which aluminum pots are fitted. The hole is so deep that the lid of the stove may be replaced, entirely covering the aluminum pot. This little compartment will not only keep its contents boiling with a minimum current, but retains its heat for a long time, so that when the current is turned off it acts as a fireless cooker. The oven can both broil and bake, like a gas range, and the baking section is provided with two heats—high and low. There is a hood and ventilating flue over the stove to carry off odors—a very important addition.

Around the corner from the stove stands the kitchen cabinet. These clever devices are wonderful labor-savers. Mine con-

tains a flour compartment which sifts any desired quantity of flour by merely pulling a lever, and another for sugar which acts in the same way. Then there are shelves and bottles for all sorts of spices, cereals, soda, baking powder, and the like; two extension table tops which may be pulled out at will; an extension bread board which is out of sight when not in use; three drawers for knives, forks and such implements; a white enameled bread box; shelves for cake and cracker boxes; and a large compartment for cooking utensils. All this takes up no more floor space in your kitchen than an ordinary kitchen table. It is certainly compactness and convenience personified.

Next to the kitchen cabinet is a little white enameled stand. On it are attached my electric iron and electric toaster. There may be two opinions about an electric stove, but there is no question as to the efficiency of an electric iron. Think of the ease of ironing all day without having your iron get cold, or having to change irons, or to stop and put coal on the stove! Electric irons come in different sizes and styles, and when you have selected one of a weight suited to your needs you will never go back to the old style. The toaster stands also on this little table. A glance at the picture will show how easily it works—by coils of wire which become red hot. Six large slices may be toasted at a time.

Beyond the stand is a white enameled ice box, lined throughout with white porcelain, and has wire shelves which pull out to be scalded. It is connected with the other drain pipes of the kitchen, so that the bother of emptying an ice-box pan is eliminated.

Use but a little imagination and you will see how few steps I take to do my work. Suppose I am making a cake. My kitchen cabinet stands right between my ice box and stove. I get out my mixing bowls and measuring cups from the lower part of the kitchen cabinet; my spoons, eggbeater, etc., from the drawer right above; my eggs, butter and milk from the ice box—all without taking a half a dozen steps. The oven is right at hand when the cake is ready, and the sink only three steps away when it comes to washing dishes!

MARY EMERY SMITH.

Quality Crops

(*Continued from page* 157)

to blanch, serves the purpose. The leaves will come up through the top of the tile, while the stalks will be in darkness, which is the condition required to whiten the green coloring matter in the stems and make the stringiness of the stalks change to that delicious brittleness for which celery is appreciated. In blanching the earlier part of the crop, leave a small airspace at the bottom of each tile when plac-

Vitralite
THE LONG-LIFE WHITE ENAMEL



IT may be, if you wait, a Fairy will flit into your home (whether it be old or new) and using a swansdown brush, decorate it with a finish white as falling snow, smooth as mandarin silk.

To be sure of this result tho, utilize Vitralite, *the Long-Life White Enamel.* It keeps its luster, surface and beauty with an indifference to the flight of time, whether used inside or outside, on wood, metal or plaster. Shows no brush marks, and is water-proof.

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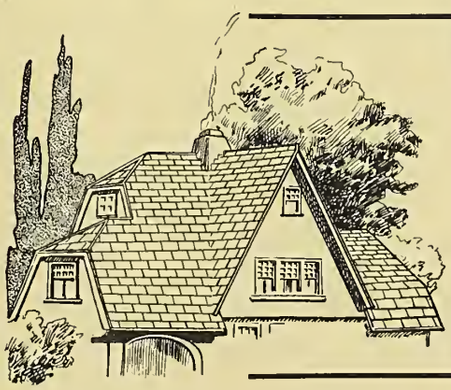
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Expanded Metal Lath

as a base for interior plaster and outside stucco construction; but it is much more than an advertising booklet.

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This photograph shows a plaster panel on a base of Expanded Metal Lath after it had been subjected to a temperature of 1929° Fahrenheit. It proves the wonderful fire-resisting qualities of plaster on a metal lath foundation.

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ing it over the plant, to allow a circulation of air and prevent the possibility of injuring the stalks in hot or wet weather. Again, boards or "celery paper" may be used. By any of these methods a distance between rows of two to three feet will be enough. But if the usual method of blanching with earth is to be followed, a distance of four or five feet should be allowed. Or the plants may be set in double rows, five or six feet apart.

At the season when the plants are set in the garden—mid-June to August—soil and weather conditions are very likely to be unfavorable. To overcome this, every precaution must be taken to give the little plants a good start. The soil, of course, should be dug deep and finely pulverized with the rake, and planted at once while the surface is still moist. The plants are put in four to six inches apart. If the soil is very dry, open up a furrow with the double-plow attachment on the wheel hoe; mix in the compost or fertilizer, and then irrigate the trench with plenty of water and plant as soon as it soaks away enough so that the earth can be covered back into it. Set the plants in up to, but not over, the heart, and press them into the soil firmly.

Begin clean level cultivation at once, and repeat it frequently, to induce the plants to make as quick and strong a growth as possible. By the middle of August, or a little before if you have planted early, the earliest plants will be ready for the operation which celery growers call "handling." This is the first step in the blanching process, upon which the quality of the celery will depend. With the hand hoe, or the hilling attachment of the wheel hoe, work soil up to the plants in the row, then work it in close about the stalks by hand. As the plants grow taller, which they will do very rapidly after this "treatment," further blanching is required for as much of the crop as one intends to use directly from the garden. Drain tile may be used, or boards placed against either side of the row, and held by stakes, with earth thrown up against the bottom to hold them in place and exclude the light. But the method most commonly used, banking up with earth, is satisfactory and produces the finest quality. With a spade the earth between the rows is dug out and banked up against the row of plants, clear to the tops of the growing stalks, so that nothing but the top leaves remain visible. This method of blanching is for early use. For late fall and winter use the growing plants need to be "handled" only, as the blanching is done after they are taken up. There are two simple ways of doing this. The first is to make a few long, narrow boxes, about a foot wide and nearly as deep as the celery is high, in the bottoms of which place sand or sandy soil and wet thoroughly. Take up the celery, with whatever dirt may adhere to the roots, and pack upright, close together. Store the boxes in a cellar or other dark, dry, cold

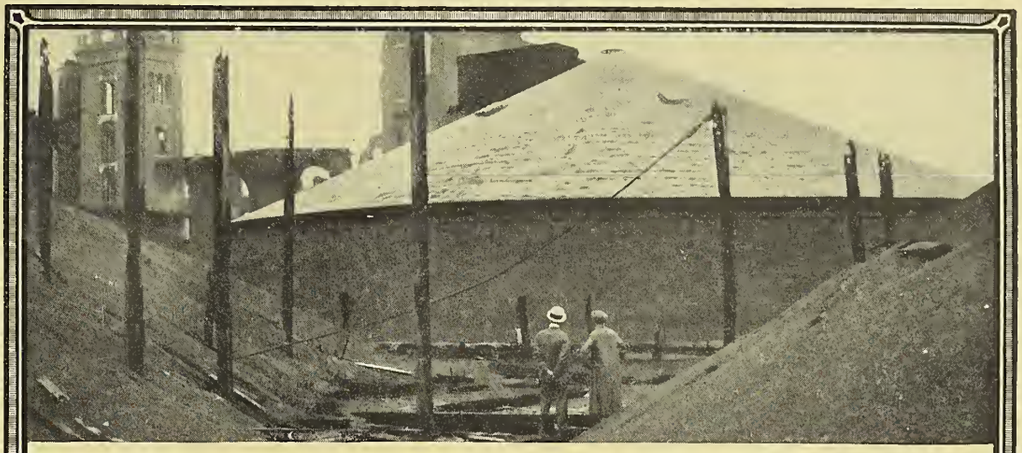
place where the temperature won't go much below freezing. The other method, which is less work at the beginning, but does not leave the plants so get-at-able, is to dig a trench in a well drained place and pack the celery in upright, where, without covering, it will keep and blanch until quite cold weather. For winter use, during December to April, a thick covering of straw or leaves, put on gradually, will be necessary to protect from hard freezing. The plants should never be worked or handled in any way while the foliage is wet. For celery "rust" spraying with either Bordeaux mixture or ammoniacal carbonate of copper solution will be required several times during the growing season.

Asparagus belongs to the small group of garden vegetables, including rhubarb and sea kale, which make a very rapid growth early in the spring. The point which most gardeners overlook about these plants is that their crops are produced virtually a year ahead. Their culture, therefore, should differ from that of most vegetables in that the time to carefully fertilize, cultivate, and care for them is *after* the crop is removed, so that a strong, healthy growth of root and the tops that die down in fall may be made, and an abundant supply of energy stored up for next year's crop.

At this time of year a good dressing of manure or high-grade fertilizer, or both, should be worked into the soil as deep as possible without injuring the roots, which, if the bed was properly planted, should be several inches below the surface. The earlier this can be done the better—if possible while the plants are still making active growth. The use of salt as a fertilizer for asparagus is widely recommended; and while it is doubtful if it has any value as a direct fertilizer, it is good for the soil, and possibly affects the flavor favorably and discourages the weeds. In late autumn a mulching of manure should be put on, after the old stalks are cleared off, and this should be worked lightly into the soil early the following spring. A good top dressing of nitrate of soda in the spring also stimulates stronger growth, as it is immediately "available," and, unlike ordinary fertilizers, shows a result at once.

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ONE of the most serious domestic problems of late years, since the possession of country homes has become so universal, has been that which confronts the owner of the small country estate, who is obliged annually to move his entire household, accustomed to the conveniences and entertaining whirl of city conditions, to a more or less isolated location. How to induce his servants to go, how to keep them if they go, and how to make them contented if they stay, has been



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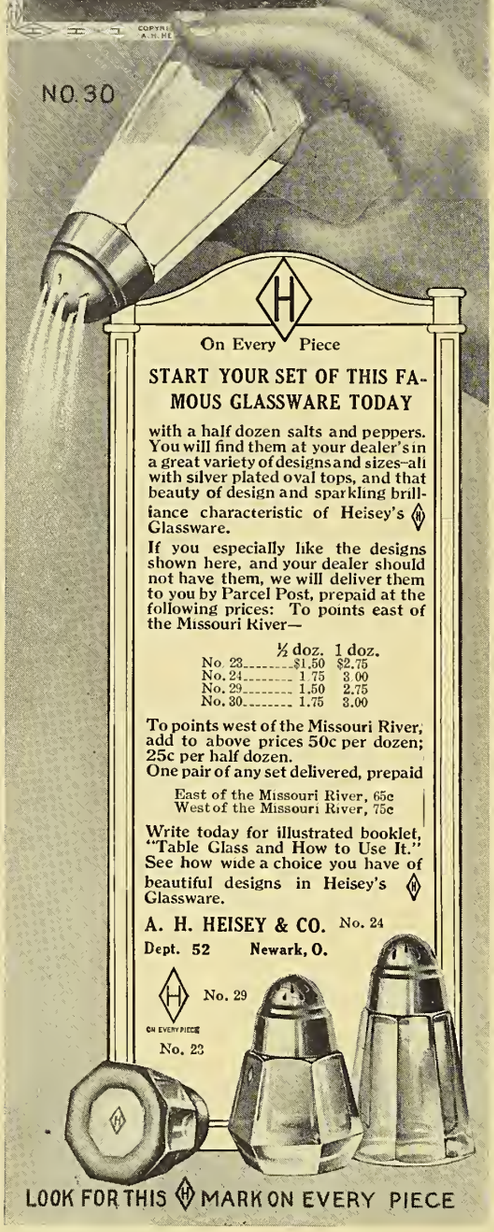
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One pair of any set delivered, prepaid

East of the Missouri River, 65c
West of the Missouri River, 75c

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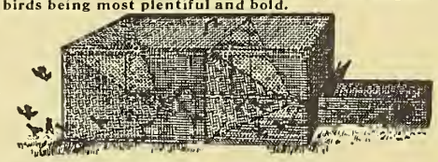
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Free booklet—tells how to win native birds to your gardens. Write to

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one of the largest sources of worry and friction that the country housekeeper has had to confront, and frequently the only flaw in a summer that would otherwise be delightful in its perfect opportunities for mental and physical relaxation.

More than one chatelaine has regretfully admitted to me that she has even been compelled to allow the service the occasional use of the family automobile—on estates, too, where horses are at the disposal of the help during their leisure hours. To anyone who values the dignity of his family life, such a condition must always prove a hopeless irritation. It is an evasion, not a solution of the problem, and amounts to a confession of defeat.

Sometimes an experiment approached with diffidence, because, owing to the lack of precedent, it is so completely an experiment, meets with the most gratifying results. The solution of the service problem



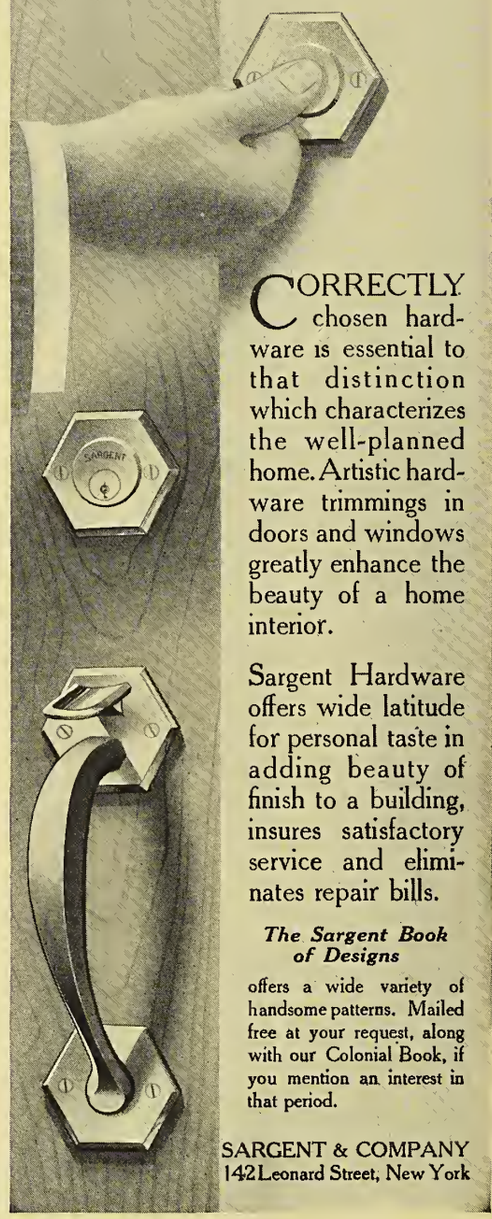
A servants' bungalow which has solved the problem of keeping the help in the country

worked out on a summer estate in Connecticut, three miles from the nearest town, a sleepy New England village, and many miles from any large center, which is here described, has met with unforeseen success. It has met the condition in such a satisfactory manner that it is no unusual matter for the owners of this home to have several more desirable applicants for servants' positions than they can make use of, and maids of nearby menages are frequently heard to remark that they wish they might work at that place.

The original idea was the small one-room bungalow illustrated, built in an inconspicuous spot not too far removed from the house for convenience. It has a broad porch in front, commanding a pleasant view, and within a large stone fireplace with built-in seats, bare polished floor, sealed walls and open rafters. This is given over to the use of the servants when free from duty. It is furnished with a reading table and substantial chairs, bracket lamps placed rather high for safety while dancing is going on, and a phonograph with a suitable variety of rec-

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The Morris Nursery Company
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ords for dancing and amusement, to which a few new ones are added each season.

Any doubt as to the advisability of this arrangement, at the time of the erection of the bungalow, was quickly put at rest. The maids who were formerly accustomed to scatter at the completion of their evening duties now spend their evenings together with their friends, and give occasional simple entertainments. This has improved the social conditions among the service in a most satisfying way—a matter for which a thoughtful housekeeper must, in these days, feel personally responsible. The usual "curfew" regulation on this place, ten-thirty ordinarily, is stretched on special occasions—about once a week—to twelve o'clock, and the confidence of the owners is seldom abused. The pride with which the big room is decorated for these entertainments is an evidence of the success of the plan. There is some wear and tear on the furniture, to be sure. That is to be expected. But the occasional renovations are regarded as money well spent, and the interest in cheerfulness and willing service is a hundred per cent. So simple are the interior arrangements of the building that it requires practically no care.

It will be noticed from the picture that the building is now two stories high, the second story having been added later in the shape of a small but very convenient apartment for the use of the second man and his family. The roof was kept as low as practicable, and owing to the steep slope of the hillside on which the building stands, the original good lines were not appreciably altered. The dormer windows are a real improvement to the exterior. The interior of the apartment consists of a large sitting-room flanked by a kitchen on one side and a bedroom on the other, with all space under the eaves utilized for closet and store room. The whole building was designed by the owner and built by a local carpenter.

How to Find the Dream Farm

(*Continued from page* 123)

Advertising in the country papers is a good method and will bring plenty of replies, but it announces in large type that you are from the city, and the price will be made in accordance with this fact. Get acquainted with the villagers. You can gamble that they know all the gossip of the countryside. They can tell you what places are for sale, what places might be for sale, and what places cannot be purchased at all. Usually there is a real estate man in every village. He will not know all the places for sale, but he will know most of them. Also, he will have a complete description of each place, as well as a price, and this will save lots of steps. Places that are too large, too small, or not otherwise available can be eliminated from the search. Real estate agents are only human and very naturally want to

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The book concludes with an article by a foremost residential architect of New York City, giving very helpful advice on the preliminary steps to be taken in planning a home; and also giving an interesting history of brick as a building material.

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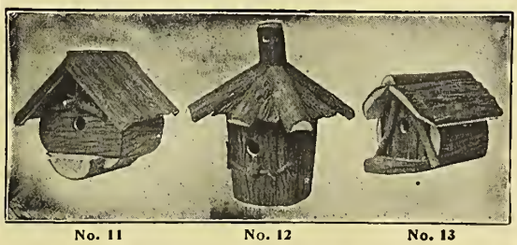
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sell the places listed with them. For this reason they will not tell you of other places they might know about. It is always well to do a little searching on your own hook. If you find a nice place that suits you it does no harm to ask the owner if he wants to sell. Hundreds of owners will deny that their farm is for sale until some one makes them a good cash offer. Then they suddenly remember that they have worked long enough and desire to move to town and take it easy.

After one has visited a country village once or twice, and publicly announced that he is looking for a place, he will have plenty of invitations to look over farms offered for sale. Those who are anxious to sell will look him up and take him out to see the place.

What Makes Milk and Butter Yellow?

THAT the rich yellow color demanded by the public in dairy products is primarily due to the character of the cow's feed is demonstrated by recent experiments carried on by the department in cooperation with the Missouri State Experiment Station. For some years dairy experts have been studying this question. Their conclusion is that, although to some extent a breed characteristic, the intensity of this yellow color may, within certain limits, be increased or diminished at will by changing the animal's rations.

Chemical tests show that the yellow pigment in milk consists of several well-known pigments found in green plants. Of these the principal one is carotin, so called because it constitutes a large part of the coloring matter of carrots. The other yellow pigments in the milk are known as xanthophylls. These are found in a number of plants, including grass, but are especially abundant in yellow autumn leaves.

These pigments pass directly from the feed into the milk. This explains the well-known fact that fresh, green grass and carrots increase the yellowness of butter, the only standard by which the average person judges its richness. On the other hand, a large proportion of these pigments is deposited in the body fat and elsewhere in the cow. When the ration is changed to one containing fewer carotin and xanthophyll constituents, this hoarded store is gradually drawn upon and in consequence the yellowness of the milk does not diminish so rapidly as it otherwise would. This yellowness increases, however, the instant the necessary plant pigments are restored to the ration.

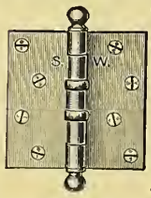
Green grass is probably richer in carotin than any other dairy feed. Cows fed on it will therefore produce the highest colored butter. Green corn, in which xanthophylls constitute the chief pigment, will also produce a highly colored product. On



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the other hand, a ration of bleached clover hay and yellow corn is practically devoid of yellow pigments, and the milk from cows fed upon it will gradually lose its color. It is, of course, indisputably true that the breed does influence the color of the milk fat; but vary the ration and there will be a corresponding variation in the color of the milk fat in each breed.

In cows of the Jersey and Guernsey breeds the body fat is frequently of such a deep yellow color that some butchers and consumers look with disfavor upon beef from these breeds. For this prejudice there is absolutely no justification. The yellowness of the fat springs from the same causes as the yellowness of the milk fat, and there is no reason for objecting in one case to the very thing that is prized in the other.

Harvesting and Storing the Crops

IT is a very common thing to allow the garden vegetables not used to rot on the ground, or in it. There is a great deal of unnecessary waste in this respect, for a great many of the things so neglected may just as well be carried into winter, and will pay a very handsome dividend for the slight trouble of gathering and storing them.

While most of the root and grain crops, and the cabbage group, will stand a good deal of cold weather without injury, the fruiting vegetables, such as melons and squash, tomatoes, peppers, egg-plants, should be gathered before any hard frost. There is usually warning in the shape of a light frost that blackens the leaves without injuring the fruit, but not always. Take no chances. Melons and squashes may be gathered and left temporarily in small heaps, where they may be quickly covered if necessary. Cut a short section of the vine away with each one; especially with squashes great care must be exercised not to break off the stems and not to bruise them in the slightest. A little later, and at a time when they are perfectly dry, they may be stored away in a cool, dry place, preferably packed in hay or straw to keep them absolutely dry and protected from bruises. Good, firm squashes of the proper varieties should keep all winter. The melons will ripen gradually, and may be had for several weeks. Keep the ripest ones on the outside, where they may be got at first without disturbing the others.

The July Cover

A great deal of attention has been attracted by the July cover of HOUSE AND GARDEN that illustrates the house of Mr. W. J. Henry, at Scarsdale, N. Y., designed by Mr. Franklin P. Hammond. Photograph by Mr. Herbert E. Angell.



Where to Buy Your Greenhouse

AS first aid in arriving at a decision, it would seem highly logical to select a concern that has ample years of experience, and an abundant of houses to their credit, as an assurance that you can depend on depending on their being absolutely dependable. A firm, for instance, who has a reputation of at least a quarter of a century's standing.

Hitchings & Co. is over 60 years old and have been building greenhouses for considerably over a quarter of a century. So we would come safely within that class.

Now that you have decided on one, suppose you also select another concern of high standing and then get plans and prices from us both. Suppose when received you like both plans; but one price is a bit higher, (perhaps it may be ours); then the thing to do, is to give that concern your order whose specification includes most explicitly everything that the contract is supposed to cover. Such a decision, however, should most assuredly also be governed by your having established in your mind beyond all doubt, that the particular construction you are going to get, is the one particularly adapted to your particular purpose. If you have neither the time nor the inclination to visit houses erected by ourselves and others—to find out which is best, then it must of necessity get right back to the first point—that of selecting a concern whose long years of reputation assure you of their absolute dependability.

If you are thinking of building, we would like the opportunity of presenting the dependableness of our proposition. To get things under way, let us send you a catalog or arrange to come and talk things over with you.

Hitchings and Company

NEW YORK: 1170 Broadway BOSTON: 49 Federal St. PHILADELPHIA: 40 S. 15th St.
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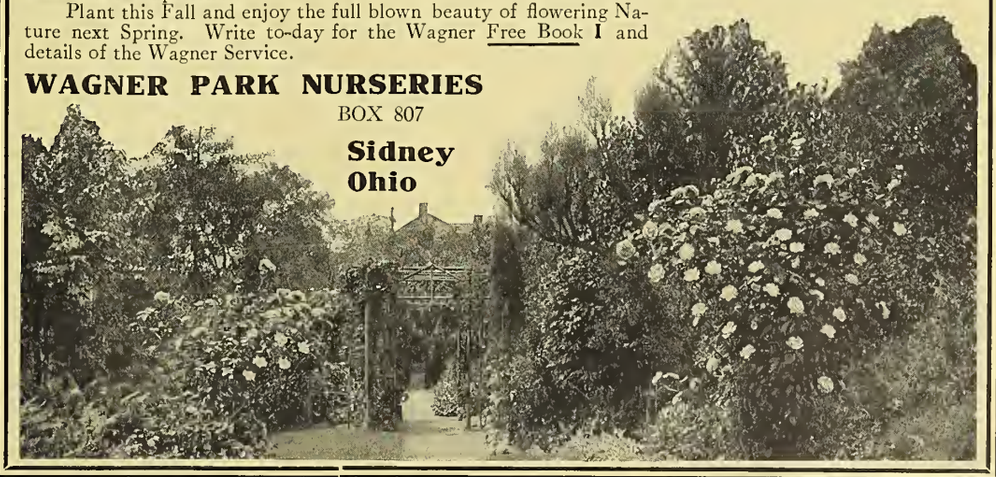
"The Flowers that *bloom* in the Spring" should be *planted* in the Fall

RIGHT now is the season for planning and planting the home grounds. Wagner Park Nurseries can supply you not only with all the plants and bulbs, the grasses, vines, trees and shrubbery, suited to the peculiar requirements of your grounds, but also with the complete plans for your landscape design and with detailed directions as to how to plant.

Whether your home be on a fifty-foot town lot or an estate of rolling acres, Wagner's catalog will help you to the solution of your garden problems, and Wagner's landscape service will give you the benefit of its experience.

Plant this Fall and enjoy the full blown beauty of flowering Nature next Spring. Write to-day for the Wagner Free Book I and details of the Wagner Service.

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Breaking into the Farming Business

(*Continued from page* 149)

despairingly planted another lot of seeds. These came along later, and as their enemies appeared to have exhausted their energies on the first batch, grew to be a fine lot of plants. In the meantime, however, the proper season for transplanting had come and gone, and I had been forced to buy almost all the plants required.

The first lot of five hundred plants which were transplanted were put out in a dry spell, and although set out with a great deal of care, promptly withered, shriveled up and disappeared. I tried them over again, this time "mudding" the roots, but again they wilted and dried up. Again I tried five hundred more in the same holes, this time not only "mudding" the roots, but pouring water in each hole after the roots were inserted. The *fifth* time that I set out that lot of five hundred plants, they decided to grow—probably realizing that I was really determined that they should. This occupied some three weeks, and about that time there came a good shower, and I was enabled to set out the remaining eight thousand plants with but few losses, although a little later than I had planned. For a time they grew finely. When they were about half-grown, however, ensued a drought that continued without interruption for three long months, during which nothing seemed to grow properly. I attempted so-called "dry weather" methods of farming, keeping up frequent cultivation between the rows as long as the spreading of the plants would allow the cultivator to pass, but in time this had to be discontinued, and the crop allowed to ripen. I may mention, in passing, the fight with the big green tomato worm, which is almost impossible to be seen, since it looks exactly like a piece of tomato stalk, and is so nasty to crush, for it is just about as juicy as a tomato. Whole days were spent in looking for them, and they could usually be found most readily by locating the plants denuded of all foliage. Thousands of them were destroyed, however, and finally the boat began her trips, and George began his daily task of picking the ripe fruit, which was kept up till the boat ceased her trips. In all we shipped 507 baskets of tomatoes, which at 14 cents a basket brought in $70.98. But the crop had cost me for fertilizer, seed, plants, labor, etc., something over $85, making my net loss something over $14 for the crop.

In October, when the cannery stopped taking tomatoes, my plants were still bearing well. As it seemed a great waste to allow such a lot of fine tomatoes to rot in the field, I decided to try shipping some of the best to a commission house. I bought new baskets at about five cents each, and George spent the good part of a day picking twenty-eight baskets. We



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WHY cheerfully spend money to buy new trees and then begrudge a few dollars for the preservation and health insurance of those you already have.

Why promptly repair the decay in any part of your buildings and totally neglect the decay in your trees? Trees are as much an asset as buildings. Price a bald, treeless property, and one made beautiful and livable and likable by trees. It will put another light on the importance of having us care for your trees. It always costs less to care for anything before it needs much care. So don't be putting off sending for one of us to come and look your trees over and advise as to their condition.

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HOLLAND-DUTCH ARTS & CRAFTS FURNITURE 289

In the Well Regulated Home the furnishings are suggestive of culture and refinement.

Limbert's Holland Dutch Arts & Crafts Furniture proves of unusual interest to the judicious home-maker as the odd patterns and sturdy construction are most desirable when comfort and artistic outline are to be combined.

The finest selected materials, together with superior craftsmanship, assure you of furniture which will give generations of perfect service.

A Style Book showing exclusive room arrangements in colors and illustrating representative pieces of Arts & Crafts Furniture is ready for mailing. Send for one and the name of our dealer nearest you.

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Each fixture will come to you ready to hang—completely assembled and wired, all in one piece—thus saving you expense, time and trouble.

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your shipment of lighting fixtures will be on the way to you.

We can supply you with fixtures of any style—modern or period designs, including Colonial, English and French eras, at a reasonable price.

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Smoky Fireplaces

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Also expert services on general chimney work.

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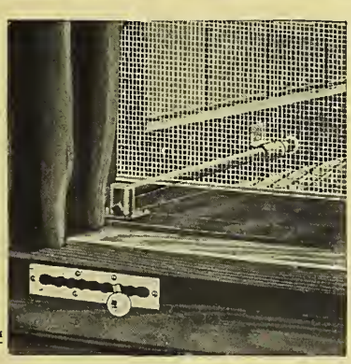
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"Holdfast" Adjusters

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had had rain before this time, and the tomatoes were quite muddy, so my wife and I consumed half a day washing and culling them. From the twenty-eight baskets we selected thirteen of the choicest. They were all large, solid, well-shaped tomatoes, just ready to be eaten, and they certainly did look fine. It may have been unlucky, however, to send just thirteen baskets. They were shipped on Wednesday, and on Friday, before I heard the result of the first shipment, I shipped nine more. On the next Monday I had the returns from my first shipment. It came to twenty-seven cents for the lot, and a couple of days later I received a solitary two-cent stamp as the total return from the second shipment. Some of my friends thought it was very funny, but I failed to see where the joke came in. It appeared that my tomatoes were too ripe, and that, anyway, there was a glut in the Baltimore market.

About four acres I planted in soja beans, the tale of which is a tragedy. They started out finely and reached a height of about eighteen inches. Had I cut them or turned them under then, all would have been well, but I had read that they should not be cut until they were "in the velvet stage," so I waited. But the dry spell came along about that time, and for three months they did not put out another leaf—on the contrary, the few leaves that had succeeded in getting a start grew yellow, dried up and dropped off, except the four or six small ones near the top of each plant. A light shower near the end of the summer encouraged them sufficiently so that each plant then developed a few weak, struggling blossoms. A continuation of the drought caused these also to wither and droop without producing any beans. They scarcely matured ten beans to the acre. The ground became so hard that no one would make the attempt to plow it, and finally, despairing of their ever reaching "the velvet stage," I had them cut and called the result "hay." Was it fate or only ordinary ill-luck that ordained that the very day after I cut them a rain started up with my "hay" lying in the field, and kept going steadily for three days without a pause?

The summer of 1913 was marked, in my part of the country at least, by a drought extending from the middle of June until the middle of September. I have heard since that not more than 150 miles distant there was an almost continuous rainfall for the same period. That would have been almost as disastrous to crops, and certainly much more disagreeable to endure. Perhaps we should not complain. At any rate, I have a good excuse to offer for the poor financial results accruing from most of my crops. I purchased several hundred feet of iron pipe, put a hydrant in my vegetable garden, and during most of the dry spell spent a couple of hours of the evening there several times each week irrigating and sprinkling with the aid of my well and gasoline engine.



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In the free book shown below, there are pictures of dozens of houses all over the country, large and small, accompanied by letters from the owners telling their actual experiences with Vapor-Vacuum Heating (Kriebel System).

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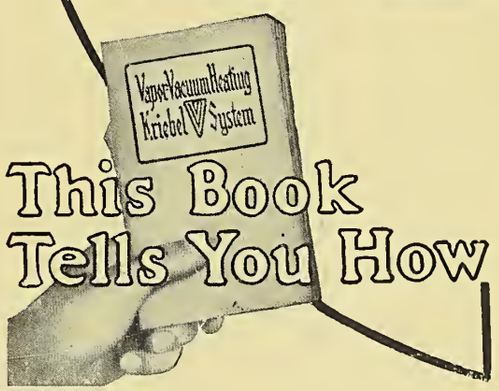
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Every saving these other users have made you too can make whether you are newly building, or have some other system at present installed, for it is surprisingly inexpensive to change over steam, hot-water or straight vapor systems to Vapor-Vacuum Heating (Kriebel System).

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This Book Tells You How

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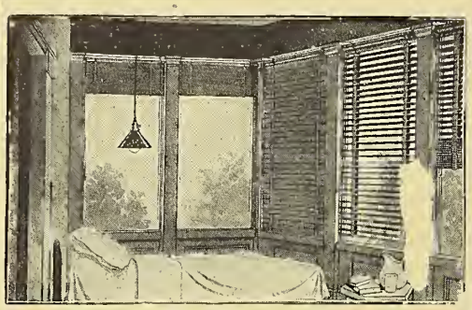
Strong plants established in pots for Fall planting. A choice collection of new and standard varieties, also Ramblers and Polyantha.

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This is the right season to plant Peonies. White, pink and crimson varieties, strong divisions, 25c each, $2.00 per dozen.

Hardy old-fashioned garden flowers in fine variety. *See catalogs, sent free on application.*

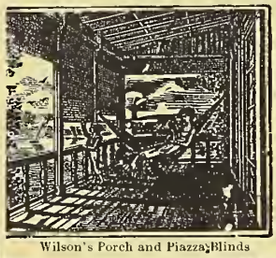
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Practically makes an Outdoor room of the ordinary porch; a room at night, a porch by day.

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Also Inside Venetians, Rolling Partitions, Rolling Steel Shutters, Burglar and Fireproof Steel Curtains, Wood Block Floors.

Peony and Iris Clumps For September Planting

All the choice varieties including Festiva Maxima, and Queen Victoria.

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DWARF APPLE TREES
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Also a Full Line of Standard Fruit Trees
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THE VAN DUSEN NURSERIES
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LIL. CANDIDUM (Madonna Lily)
is the ONLY PURE white HARDY Garden Lily



Have you ever seen it in bloom in its full glory? Lifting up strong stiff stems bearing masses of snowwhite flowers, in the depth of their chalix golden anthers?

Have you seen them growing together with blue Larkspurs, a color scheme of marvelous beauty? Have you inhaled the fragrance of the blossoms? If not, **DO NOT MISS** planting these exquisite Lilies this summer. To be successful the bulbs MUST be planted LATE AUGUST to end of SEPTEMBER, making a fall growth.

Lil Candidum are of EASIEST culture and perfectly HARDY. Keep and multiply year after year.

We furnish STRONG SUPERB BULBS!

	Each	Dozen	100
LARGE bulbs	$0.12	$1.40	$10.50
Mammoth bulbs	.20	2.25	12.50
JUMBO bulbs	.25	2.75	15.00

Price includes delivery. (3 bulbs at dozen rate). The larger the bulb the more flowers.

SEND for our FALL BULBS BOOK, now ready. IT is free. You will find a complete assortment of
BULBS fo Out-door planting
BULBS for Fall and Spring flowering.
BULBS for growing in the house.
BULBS to grow in our Mossfiber.
NEW VARIETIES **BEST COLLECTIONS**
Address Bulb Department, H. H. BERGER & CO., 70 Warren Street, New York

I thus managed to keep the garden going in a half-hearted sort of way, but on the whole with but an indifferent success.

I will pass by with a brief notice the time when a big hog belonging to a neighbor swam across the creek, several hundred feet wide, separating our farms, and spent the night in my patch of sweet corn that was just ready to be eaten. By the dawn's early gleams, when she was discovered, she had left only four or five stalks standing. It took three men almost half a day to capture her and take her home in a wagon. The corn, after all my hours of cultivation and irrigation, was irremediably destroyed.

My poultry account for the year is somewhat more encouraging reading, although it does not appear to be a "get-rich-quick scheme." I began the year with about 60 chickens, valued at $117, and fixtures valued at $200, total investment $317. In March I started my incubators, and kept them and about six hens hatching eggs until into June. In all I set 1,375 eggs, and from them hatched 750 chicks. By fall there were about 250 of these living. As I had invested in standard Rhode Island Red stock, I was able to dispose of quite a number of my cockerels to advantage by advertising. After culling out poor stock, and selling what I did not wish to keep, I ended the year with about 150 chickens, and the account for the year is as shown below:

				Expenses.	
Dec. 31.	Value of fixtures	$200		Equipment	$ 14.95
	Value of stock	253		Advertising	7.75
	Total value	$453		Feed, etc.	153.40
	Value Jan. 1	317		Total	$176.10
	Gain in value	$136		Receipts	183.62
				Profit	$7.52

No allowance is made for cost of labor, as no money was paid out for it.

The only portion of my farming operations for the year which I regard as an unqualified success was my investment in a cow. During the first year we bought from a neighbor habitually three quarts of milk a day, at seven cents a quart, or over six dollars per month. But early in February I bought for fifty dollars a fresh cow, three-quarters or seven-eighths Jersey. With careful feeding she gave eight to twelve quarts per day of rich milk all through the summer and well into the fall. I hired pasturage for her at fifty cents a month. She was quite a successful purchase, for during the remainder of the year she gave almost 2,500 quarts of milk at a cost of less than $50 for feed. Valueing the milk at five cents per quart, the gross income was about $125, and not allowing anything for labor, the net income was about $75 for eleven months.

My crop expenses for the year were as follows:

Crop	Seed and Fertilizer.	Labor.	Total Cost.	Receipts.	Net Receipts. Profit.	Loss.
Potatoes, early	$87.20	$63.25	$150.45	$29.00		$121.45
Potatoes, late	13.00	12.00	25.00	31.50	6.50	
Potatoes, sweet	.50	1.50	2.00	2.25	.25	
Tomatoes	38.25	47.25	85.50	70.98		14.52
Corn, quarter-acre	.25	2.50	2.75	5.75	3.00	
Celery	3.00	9.50	12.50	2.50		10.00
Onions, one-eight-acre	1.25	3.00	4.25	.50		3.75
Soia beans	10.25	12.00	22.25	50.00	27.75	
Alfalfa	42.25	10.75	53.00			53.00
Garden truck	27.50	20.00	47.50	57.00	9.50	
Strawberries	1.00	2.00	3.00	9.60	6.60	
Asparagus	20.00	10.00	30.00	5.00		25.00
Totals	$244.35	$193.75	$438.20	$264.08	$53.60	$227.72
					Net Loss,	$174.12

The entire operating expenses of the farm are as follows. They do not correspond exactly with the crop expenses because the latter are to a certain extent estimated, while the farm expenses in total are known exactly.

Month	Implements.	Stock.	Seed and Fertilizer.	Labor.	Maintenance.	Total.
January	$9.25			$11.50	$3.00	$33.75
February	21.10	$10.00	$7.50	17.50	8.90	65.30
March	5.75	10.00	5.75	17.00	35.50	74.00
April	22.00	10.00	103.55	38.75	34.00	208.30
May	37.60	20.00	43.05	32.00	10.20	142.85
June	6.10		19.50	29.75	29.20	84.55
July	75.50		21.70	18.00	6.90	121.10
August			10.25	31.75	9.90	51.90
September	.45			17.00	12.80	30.25
October	1.00		36.73	28.75	6.15	72.53
November	4.90		1.20	17.00	53.20	76.30
December	28.25			17.00	61.45	106.70
Totals	$212.20	$50.00	$249.23	$276.00	$271.20	$1067.53

Deducting the cost in implements and stock, which may be considered as investment, and not considering interest on investment, allowing that to balance the pleasure of living in the country, the cost of operation of the farm was $805.33, and the gross returns, including milk and poultry receipts, were $463.95, making a total net loss of $341.38. The same items for the preceding year had been: Cost of operation, $603.28; gross returns, $308.72; net loss, $249.56. During the year I had also paid $991.88 toward my indebtedness on the place, and interest thereon, so it is being gradually paid for.

It will be seen from the figures below that my farm of fifteen acres required almost $90 per month to keep it going, and that it returned in cash less than $20, or a net cash

outlay of about $75 per month. It can be conjectured how soon that would "run a man into a hole" if he did not have an income to supply it. Some persons can support a family on less. It should be noted that the item "labor" given in crop expenses amounts to $193.75. If I had been able to avoid hiring labor by doing all the work myself, as many persons in my place would have done, this expenditure would have been avoided, and the deficit of $174.12 would have been changed to a profit of $19.63, but this could hardly be regarded as good wages for a year's labor. On the other hand, no allowance was made for my own labor, which was considerable.

Another item to be taken into consideration in regard to the expense of the farm is the decrease in housekeeping expenses. The average cost of keeping house for the five years previous to coming to the country had been $1,109 per annum. This included food, heating, lighting, laundry and service. For the first year in the country the cost of the same items was $745.72, and for the second year $704.42, the average of which is $725.07, which shows a saving over the five previous years of $384.82. A portion of this saving is due to those things supplied by the farm, such as milk, butter, eggs, chickens and vegetables, the remainder to the more simple mode of living in the country. To this might be added quite an appreciable saving in the cost of clothing for the entire family, for naturally one does not dress in the same manner while living the "simple life" as he does when leading the "strenuous life" of the city.

It would be impossible to make an accurate return of all the profits and losses of the farm, because so many things are concerned. The best that can be done is to estimate them. It will be noted that the saving in housekeeping expenses due to life on the farm ($384.83) is greater than the net loss in farming operations ($341.38), but in comparing those figures the milk, eggs, etc., are counted on both sides, which is misleading But there might still be made a considerable allowance for the gain in health, comfort and pleasure which we have all derived from our country life, and which cannot be estimated in dollars and cents.

The moral of this story, or the excuse for its having been written, if any should seem to be necessary, is, to extend a word of caution to those who may be enticed by the tales of the wonderful profits to be derived from the intensive cultivation of land and to emphasize the necessity for a reserve capital sufficient to place one's land in a fertile condition, supply it with necessary buildings, purchase tools and other equipment, and finally to enable the owner to tide over one or two unsuccessful seasons.

In conclusion, it is very evident that if one is to remain contented on a farm, he must be supplied with patience, determination and possess a philosophic nature.

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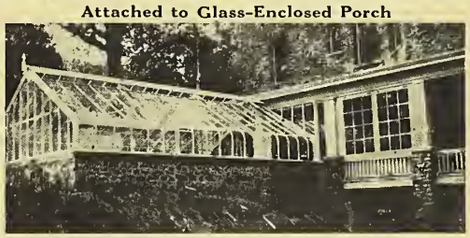
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Let Us Help You Our experienced landscape gardeners make a planting plan of your place, selecting trees, shrubs, etc., suitable to soil and situation.

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Write for Catalog D

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Send for Booklet
"Art and Utility in Decoration"
And Samples

Romances of Modern Business

CHAPTER IX

Introducing the Dutch Boy

ALL of you who read these lines are familiar with the Dutch Boy Painter. He is a happy, healthy little fellow, radiating a buoyant youthfulness and teaching industry and home pride. The story of the Dutch Boy is interesting, and this chapter of the "Romances of Modern Business" has been set aside to tell how he and his object lesson came into being.

One day, seven years ago, a number of men were grouped about a table in an office in New York City. They were the directors of a company which was in the peculiar position of having an article of merchandise distributed throughout the country but lacking a mark of identification as the output of the company.

The question puzzling these men was how to retain certain old trade-marks which had become sectionally famous for white lead and, at the same time, seize the advantages of nationalization offered by the consolidated organization, the National Lead Company. Abandonment of the old trade-marks, the directors reasoned, would be playing into the hands of competitors; for, though each of these long-used brands was supreme in its territory, not one of them had a national distribution.

Several plans had been considered from time to time and abandoned as inadequate. The directors at this meeting heard the suggestions of a new advertising manager, which were, in substance: "Retain all the old brands as factory marks on the head of the keg, but place one new and uniform mark on the sides of all kegs from all factories. And advertise the change! This will add the national prestige of a uniform, universally-distributed identification mark to the local prestige of each brand."

The directors adopted this plan, and at the same meeting the Dutch Boy Painter, the design which has since become famous, was selected as the national trade-mark of the company.

This was in September, 1907. By January first, of the following year, everything was ready for launching the new trade-mark on all the white lead manufactured by the National Lead Company. The February periodicals carried full-page announcements of the trade-mark and its significance in the white lead business. The Dutch Boy Painter thus began his ministrations as an apostle of beauty, cleanliness, and preservation; and he since has served as a vigorous little educator.

The Dutch Boy advertising was immediately effective. Only two issues of the magazines and weeklies bearing the announcement of the trade-mark were out when dealers began to report refusals on the part of their customers to buy white lead without this new trade-mark —this, too, in spite of the fact that the old factory brand was on the head of the keg as it always had been. Within a few months the periodicals had created a national interest in Dutch Boy White Lead.

The National Lead Company uses most of the principal media of advertising, but the nationally-circulated magazines and weeklies have always figured as the backbone of the annual campaigns. This is because an important feature of the company's advertising is educational, and the periodicals have demonstrated their power in the field of education. White lead is not an article of every-day use in any household. Houses are painted only once in three or four years. Therefore, the value of white lead in painting must be told over and over again, whereas in the case of another product the repetition of the name may be sufficient.

"The advertising of a concern with a product like ours is responsible for a very definite result," said Mr. O. C. Harn, advertising manager of the National Lead Company, "but that result is in some respects different from the one aimed at by the advertiser of other commodities. The great bulk of white lead is paid for by the man who does not buy it—that is, he does not buy it as white lead. What he buys and pays for is a finished job of painting, of which the white lead is the most important part.

"Why, then, should we advertise to the property-owner? Why not advertise only to the painter who buys the material? It is because we have found that the most powerful influence which can be brought to bear upon the painter is to invest him with a conviction that his patrons prefer Dutch Boy White Lead and expect him to use it. This we have been able to do through our educational work in the national periodicals."

This is the ninth of a series of articles that is being published to show how magazine advertising is serving the public.



"Let's improve our neighborhood like this"

"This street has improved a hundred per cent. Up to a year or so ago, the yards were untidy and the homes poorly painted.

"Then some one painted his home and fixed up his yard—a neighbor followed his example—within a short time the movement had spread throughout the entire neighborhood.

"It's called a fine neighborhood today—values have increased 20 per cent—and all because one thrifty man set the example. Let's get busy and begin improving our homes and yards."

The first step in home improving is an investment in good paint, such as

Lowe Brothers **High Standard LIQUID · PAINT**

It is scientifically made to withstand all kinds of weather. Exposure tests and service on thousands of buildings, prove that it wears longer than any other paint you can buy.

"High Standard" Paint will keep your home looking fresh and bright—perfectly protected against decay for years, and leaves a good surface for repainting.

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Great home improvement book—FREE

This book, "Homes Attractive," is full of ideas for improving the home inside and out—including lawn and yard. With it we'll send portfolio of 18 houses in harmonious color combinations. Write today, and ask the name of your local "High Standard" dealer if you don't know him. He is an authority on decorative and color schemes, and has good ideas on home improvements of all kinds. Write today.

The Lowe Brothers Company, 464 E. Third St., Dayton, Ohio

Boston Jersey City Chicago Kansas City Minneapolis

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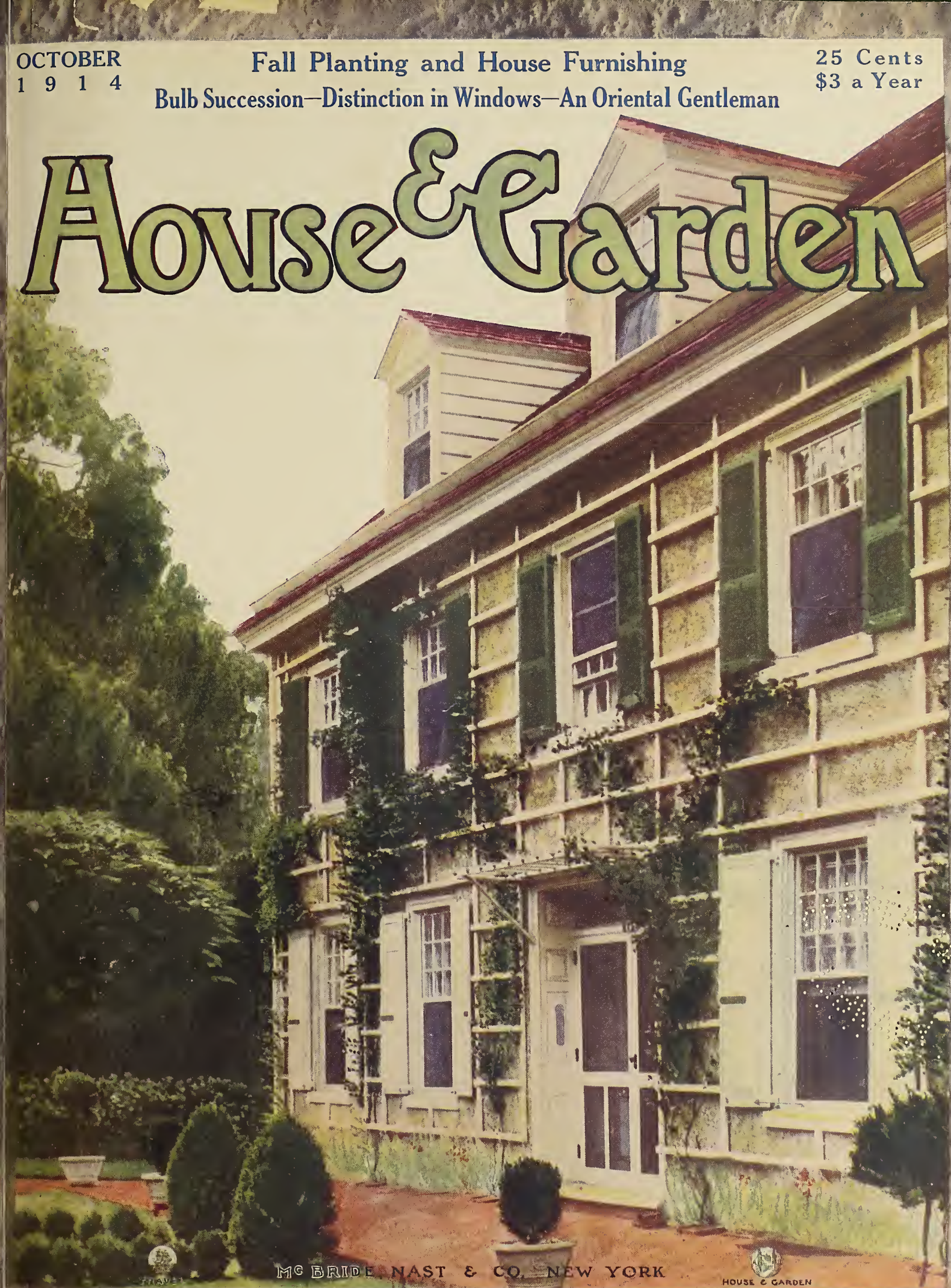
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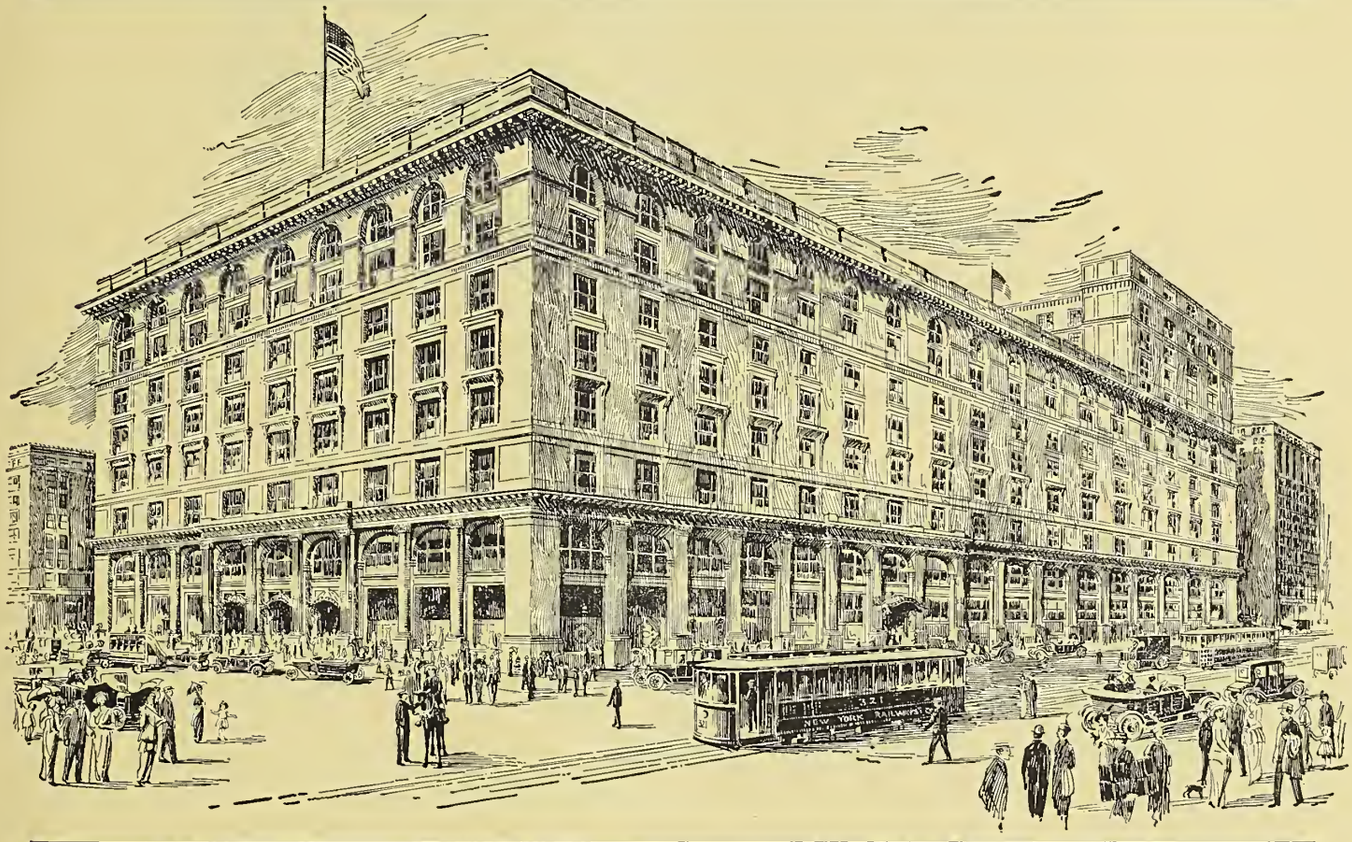
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It has been said that you can buy old buildings cheaper than new ones can be built. Generally speaking this is false. An old building is always old and never gets any younger. You may buy them cheap, but they will be dear enough before they are brought up to date. An old house will need a modern porch, modern windows, a shifting of partitions, raising the west side, new floors, new doors and a hundred and one other things that will cost, usually, nearly as much as a new house. It is true enough that old houses, in good repair, can be purchased at bargain prices. But this is only now and then. If you look the average old house over closely you can easily see where a couple of thousand dollars will go for repairs and alterations. The shingles may be rotten, the sills sagging and breaking down, the foundations frost-heaved. The chimneys are old and dangerous, the floors warped and worn, and a dozen other things need fixing. All this costs money. Even when repaired the old house is not new and modern. Remember, you city dwellers, that you are used to running water in the house, to furnaces to warm every room, to bath and toilet indoors, to electricity and gas. Most country folk never enjoyed these conveniences and, consequently, they do not miss them. But you will—oh, you will! Installing these things in an old house costs real money and plenty of it. Gas and electricity may not be available at all. Running water may not be possible, except a pumping plant be installed with engine, pump, tank, pipes, etc., etc., world without end. A few farms have these things, but they are few—all too few.

Outbuildings are generally in worse condition than the house. It is almost impossible to repair old, weather-beaten barns. It is cheaper to strip them down to their frame, if that be firm and solid, and rebuild. This also costs considerable. Examine the fences. It is essential that line fences, as well as others, should be in good condition. You will be surprised to see how much it will cost to build new fences. Posts, wire and labor are not cheap, even in the country.

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kindly offered to throw in the stock and tools. I will admit that this was a good bargain, but it was not the Dream Farm. Still another small farm was offered to me for $5,500 last spring and three months later the price dropped down to its true value, $4,000.

Waiting will usually bring the price down to normal. Country people take as much delight in getting the best of a city man as the city man does of "joshing" the countryman. It is but natural for the countryman to imagine that every city man who is looking for a place has plenty of money.

Perhaps, if you are not just sure that you will like the country, it is best to rent a place first and buy later. But even this has its drawbacks. Unless you take out a lease, with an option to buy, you may not be able to purchase the place at all when you get tired of renting. It hardly pays to improve rented property. When you rent you must suffer the inconveniences of the country. It will not pay to install water systems, heating plants and bath rooms in a rented house. Very seldom will these things be found in a farm house which can be rented.

It is always safest to rent. Then if you sicken of the country and the hard work necessary to make a living out of the soil, you can pack up and go back to the desk in the city. Have a good lease drawn up and duly signed. Be sure to incorporate in this lease an option to purchase at a figure and terms previously agreed upon. Have this rent money apply upon the purchase price, if possible. This is frequently done in the cities and ought to be in the country, unless the rent is very low.

It should not be necessary to repeat here that the title to every place should be well investigated before purchasing. Have a competent lawyer make a thorough "search" of the property, going back through a long term of years. He should also visit the County Clerk's office and obtain a certified search of any claims, judgments, bills, mortgages, etc., against the property. Such claims have to be filed with the County Clerk and a search will reveal some surprises in many cases. Be sure to find out from the village or town assessor just what your place is assessed for. Often this will give you a true idea of its value. Country places are usually assessed for about half their value. Also, determine what your yearly taxes will be and the amount of insurance necessary to protect your property.

A point well worth remembering is that farm buildings should be occupied. It is all right to buy now and move to the country later, but, in the meantime, the place must be rented or occupied. There is an unoccupancy clause in every fire insurance policy which provides a special rate after the buildings have been unoccupied for a certain length of time.

Some Common Puppy Ailments

IN probably the majority of cases the best dogs are those which from puppyhood have been under the care of one person. The dog which changes masters at the age of a year or so and goes into a new environment does not, as a rule, form as strong an attachment for, nor gain as complete an understanding of, his new master as if no change had occurred. And yet, notwithstanding these proved advantages of securing a puppy in preference to an adult dog, many people hesitate because they doubt their ability to pull the youngster through those early stages which they have been told are beset with all manner of fatal diseases.

Most of the puppy ailments come under one of four heads: colds, indigestion, intestinal worms and fits. Often there is a correlation of causes between some or all of these, but for present purposes they can be treated separately.

Colds are caused primarily by damp or drafty sleeping quarters, undue exposure to wet weather without proper subsequent drying, etc. Remember that a dog, young or old, catches cold from the same causes as does the human animal, and exhibits similar symptoms. Do not, however, subject him to the indignity of a blanket coat and rubber boots when you take him out in bad weather—these and similar artificial protections will probably do more harm than good. But when he comes in wet and cold, get him dry and warm without delay. Feed rationally, supply a comfortable sleeping basket or box in a sensible place, and the danger of serious colds of any sort will be conspicuous by its absence.

Indigestion in puppies is often present after weaning, because of the unavoidable change in the youngster's diet. Cow's milk, scalded, slightly sweetened, and fed lukewarm is the best food for newly-weaned pups. In a week or so a little soup thickened with stale bread should be given, and the milk gradually eliminated. Boiled rice, vegetables (except potatoes) and lean meat are introduced next, with an occasional large bone as the pup grows older. Wholesome food, given frequently in rational quantities, makes for good digestion and strong dogs.

Practically every puppy is afflicted with either stomach or intestinal worms at some stage in his career. These parasites usually become evident when the pup is six or eight weeks old, their presence being indicated by irregular appetite, disagreeable breath, abdominal pains and a tendency to eat unnatural objects, such as straw, bits of coal, etc. Several good vermifuges are for sale, at any drug store and one of them should be administered as soon as the presence of worms is suspected. Even if there are no definite symptoms of this trouble, a dose of the medicine is strongly advised in the case of eight-week-old puppies.

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Poultry can be raised successfully on any well-drained soil. A light loam, which will grow good grass, is well adapted for this purpose; while a very light, sandy soil, through which the water leaches freely, will stand more intensive poultry conditions, but most of the green feed for the fowls kept on such a soil will have to be purchased. A heavy clay or adobe soil is not as well adapted to poultry raising, as such land does not drain readily and it is much more difficult to keep the stock healthy. Long stationary houses, or the intensive system, saves steps, but it is easier to keep birds healthy and to reproduce the stock under the colony system where the birds are allowed free range. Breeding stock, and especially growing chickens, should have an abundance of range, while hens used solely for the production of market eggs may be kept on a very small area with good results. The colony house system necessitates placing the houses, holding about 100 hens, from 200 to 250 feet apart, so that the stock will not kill the grass. The colony system may be adapted to severe winter conditions by drawing the colony houses together in a convenient place at the beginning of winter, thus reducing the labor during these months.

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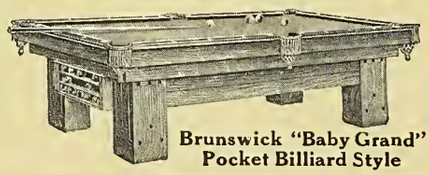
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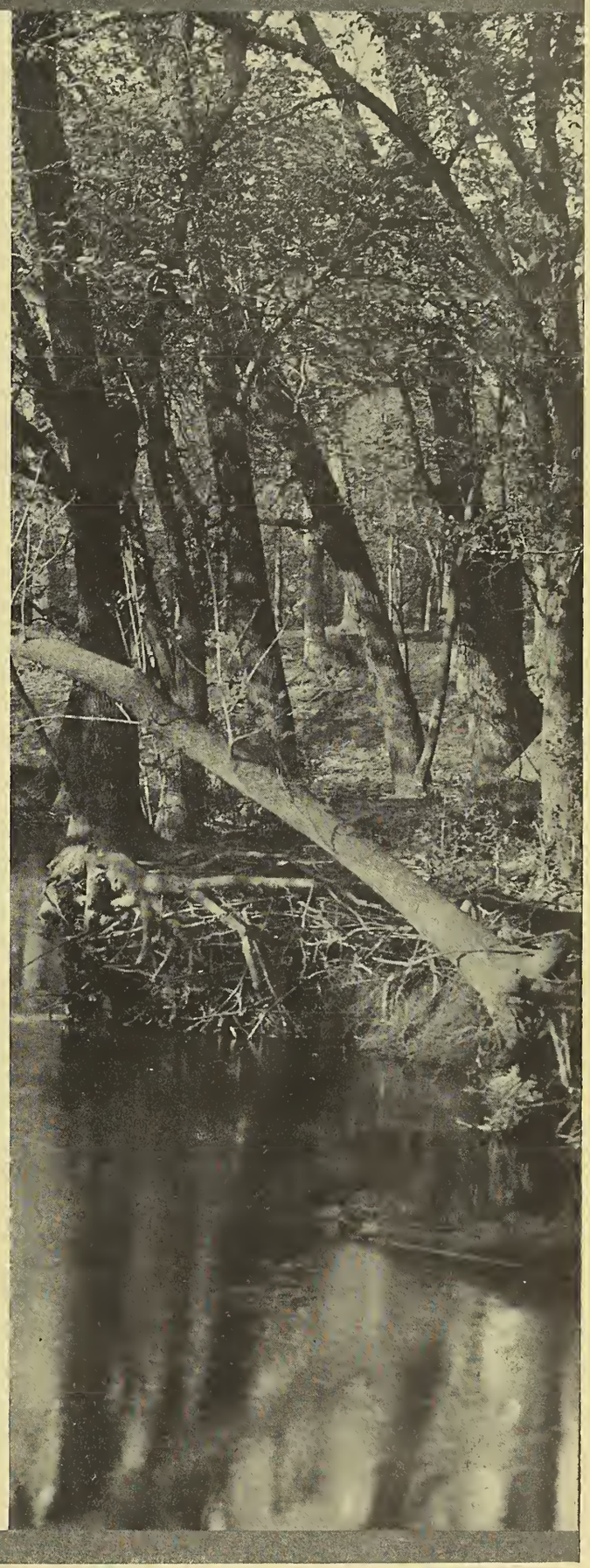
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RICHARDSON WRIGHT
Managing Editor

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Dignity and the essentials of hospitality must at once characterize the atmosphere of an entrance hallway. Both have been successfully established in this corridor of the Horatio Lloyd House at Ardmore, Pa. The solid pillars and the open beams, the depth, affording a vista, and the paneling, show the effectiveness of woodwork. The gradual rise of the steps to the platform giving approach to the stairs lends the desired air of welcome. A few pieces of furniture, an adapted ship's lantern, sconces by the farther door and a Bambino complete the simple decorations

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The hallway before furnishing


The hallway after furnishing

Before and After Furnishing

A STORY OF DECORATION IN THE PROCESS—CREATING AN INDIVIDUALITY FOR EACH ROOM—HOW OLD FURNITURE WAS ADAPTED TO A NEW HOUSE AND THE CONSEQUENT EFFECTS

BY ABBOT MCCLURE AND HAROLD DONALDSON EBERLEIN

"BEFORE AND AFTER" pictures, exhibiting the marvelous potency of sundry hair restorers to grow luxuriant hirsute crops on bald heads or setting forth the instantaneous exhilaration produced by this or that potent tonic, have so long served as laugh provocatives in the comic press that the average reader is apt to overlook the real sterling value of "before and after" object lessons, with their fruitful opportunities for comparison.

Nothing could be more aptly illustrative or definitely convincing of actual achievement in the case of furnishing a house than "before and after" pictures, and nothing can better indicate the latent possibilities of room treatment. A "before" picture is not unlike a land survey chart; it provides a working basis for the furnisher to construct a scheme upon and gives the bare physical features of a room that must be weighed and considered in any intelligent plan of furnishing be the decoration never so small.

A systematic plan it is absolutely necessary to make and use in arranging a house if the result is to be satisfactory. A house furnished "by chance" *may* be decoratively successful, but the odds are strongly against it and the success will be purely accidental. In determining upon any preliminary scheme for the choice of papers and hangings and the placing of furniture in a house, it will be found helpful to use photographs of the empty rooms in conjunction with a floor plan giving exact measurements and dimensions. In default of such photographs, which are convenient but not indispensable, a careful study of the empty house ought to be made, taking into account the wall spaces, the location of fireplaces, doors and windows, and the way in which the light enters in the several rooms. The original plan will doubtless be modified from time to time, but it affords a valuable



The problems presented by the bare living-room was to strike an average of light and to preserve the simplicity of line

foundation to build upon; without such a guide an unfortunate outcome is almost inevitable. Indeed, it is the lack of plan and discrimination and the prevalence of haphazard furnishing that spoil so many interiors that might have been made thoroughly attractive at the expense of a little thought. To such an extent is this true that some architects now decline to have the interiors of their houses photographed after their clients move in.

A specific instance of plan in furnishing to suit the conditions of the house is shown in the accompanying illustrations, photographs being taken before and after the furniture and hangings were put in place. The floor plan for each room was carefully studied. The cuts indicate the results attained. In considering the furnishing of a house it must be treated as a consistent whole and the relation of one room to another borne in mind. If a sense of unity is not preserved in this way the general effect of the interior will in all probability be patchy and restless and the real size apparently diminished.

The quality of rigid self-restraint is imperatively essential for anyone devising a scheme of furnishing. The universal temptation is to put too many things in a room, and thus oftentimes the whole effect is ruined and no piece of furniture appears to advantage. One of the chief problems is usually to decide how much can be left out rather than how much can be put in. While realizing fully that crowding is a serious fault, many people, nevertheless, who have started out with an ideal of simplicity have allowed their acquisitive faculty to override their sense of proportion and let their rooms get too full, thereby spoiling their balance. Elimination is hard to practice, but its lesson must be learned.

Before providing for the actual placing of any of the movable furniture, walls, floors and windows must receive attention. The treatment accorded them constitutes a vital part of the general furnishing scheme. They supply the background and must be settled upon first. The method of dealing with these features is also one of the chief factors in giving the interior unity.

In the majority of modern houses the prevailing tones of walls and woodwork are light unless the scheme calls for oak or other dark paneling, in which case the unpaneled portion of the walls is often of stronger hue and



French windows give access from the dining-room to the porch, beyond which was sufficient foliage not to necessitate elaborate hangings



Infinite possibilities were found in the master's bedroom, yet the idea in mind was to maintain restful simplicity

the light and enlivenment must be gained by bright color introduced in other ways. Light tones in walls and woodwork serve better than dark tones as a foil for the furnishings, which then appear to better advantage. In the choice of papers it should be remembered that, unless the walls are to form a decorative feature themselves and be kept free of other adornment, plain papers, and next to them inconspicuous powdered patterns in point of suitability, are to be preferred. The plain papers ought to be of as neutral a tone as possible to avoid any clash with the colors of rugs, upholstery or hangings.

The house in question, of which "before and after furnishing" views are shown, supplies some valuable hints in effective treatment, hints that may be readily gained from a descriptive comment. The floors are of Georgia pine with a shellac finish. The walls in the hall have a rough sand finish, and in the living-room and dining-room they are smooth plastered. Save the mahogany handrail of the banisters the woodwork is white. Other physical features of the interior are sufficiently shown in the illustrations.

In the hallway the sanded walls are tinted a very light gray, affording an excellent background for any furniture or hangings that come in contact with it. On the floor are Oriental rugs, which always go well in any place they may be put, one of their singular virtues being that their perfect balance of color never clashes with the surroundings. The carpet on the steps is of a rich red. At the dining-room and living-room doorways the portieres on the hall side are of an unusual shade of true red velvet without a trace of purple in it. The articles of furniture and the adornments, as the cut indicates, are few in number but well disposed, and any objectionable thing in the way of a hatrack is conspicuous by its absence. There is an ample coat and hat closet, so that all apparel impedimenta can be kept well out of sight. At the large circular headed window on the stairway is a curtain of sundour. On the wall at the turn by the foot of the stairs is a piece of old Japanese brocade of mellowed color, lending a note of distinction to its environment.

A hallway, inasmuch as it gives a visitor his first and oftentimes most lasting impression of a house, should be fairly representative of the rest of the interior. In the present instance the note of restraint and simplicity sounded in the hallway is echoed in the living-room. Rugs of Oriental pattern cover the floor and the walls are papered in a light plain tan. At the French window opening on a porch at the south side of the room, and at the range of three windows on the west, the curtains are of unfigured white scrim.

It may seem to some that a great deal of space is unnecessarily taken up in minutely describing the groundwork of a room, its permanent stake setting, so to speak. It were well to remember, however, in this connection, that in any piece of work, whether it be building a house, painting a picture, decorating a room, or any other form of creative activity, unless the foundation or background be well considered and prepared, no amount of subsequent pains lavished upon other features will either cure or cover the radical defect. There will always be some insistent reminder of imperfection. It is the part of wisdom, therefore, to prepare the fundamentals fully at the outset and not have cause for any regret afterwards.



The living-room decorated shows excellent taste and effectiveness in both the choice and arrangement of furnishings



Unity was preserved throughout the first floor, as can be seen by comparing the decorated dining-room with the living-room above

In the center of the living-room is a gate table that the owner picked up in the course of a New England vacation. It is low enough to be used comfortably for cards or other games, and not too large for the middle of the room. Between the door and the fireplace is a semi-circular Adam side table wrought with all the delicacy of carved classic detail that characterized the mahogany furniture designed by the Adelphi. Beyond the fireplace, in a corner near the west window, is a tea-table with its paraphernalia, while on the opposite side of the room, between the corner and the south window, is a tall Sheraton secretary or bureau bookcase of peculiarly graceful lines and made after a pattern characteristic of the American Colonies. The mantel garniture is extremely simple, consisting of a brass nautical clock that bells the hours in a manner agreeably reminiscent of shipboard, and two Lowestoft vases. A baby grand piano and the chairs, several of which are fine old Hepplewhite pieces, complete the furniture of the room. The pictures are few, so that the wall spaces are not unduly broken up. At the door

(*Continued on page 261*)



Showing how the restful simplicity was attained in the master's bedroom by the use of simple furniture and few but tastefully chosen decorations

An Oriental Gentleman

THE CHOW-CHOW, A FUR-COATED COBBY FELLOW WHO WON FAME
WITHOUT A BOOM—ONCE A CHOW, ALWAYS A CHOW—HIS MYSTERY

BY WILLIAMS HAYNES

Author of "Doggy Great Britain," "Practical Dog Keeping"

IT was just about eight years ago when I was first introduced to that suave, dignified, self-contained gentleman from China, the chow-chow. In those days one did not run into him very often about town. To be sure, he did turn up occasionally at the bench shows, but even in the very doggy set there were only a few who knew him well enough to speak to him. He had but recently visited this country, and though he bore capital letters of introduction from some English friends with whom he had stopped on his travels from the Far East, still he was never the sort to push himself forward. Since that time, however, he has made a host of staunch, good American friends in all parts.



He carries his head high, not a little cocky. Folks who do not know him have the idea that he is a surly, short-tempered brute

I don't suppose there was ever a dog who worked up to the front with less fuss and racket. One does not ordinarily think of the chow-chow as a very popular dog, but nowadays no one is at all surprised at meeting him anywhere, and the entries at the bench shows, which are generally a pretty good practical gauge of a breed's popularity, have several times doubled in numbers. Certainly there never was a "boom" in chows, and for a dog with so mysterious a past they have had but very little publicity.

Usually the arrival of a new breed is the signal for a loud blare of trumpets and a clash of cymbals—their history, points and good characteristics are literally shrilled from the housetops. Not so with the chow; he slipped into our midst as quietly as if he had had to evade the Asiatic exclusion laws. He stood all ready to welcome us to our friends' homes before we more than suspected that there was any such dog.

The very first chow I knew professionally was Champion Patoo. He had been born in England of Chinese parents and later naturalized in the United States, but in spite of all this he was always—first, last, and all the time—a chow. In that he was typical of his race. Many dogs will reflect their environment. The chow merely absorbs his and remains a chow. Indeed, you could never tell, no matter how much might depend upon it, whether a chow-chow had been born on the Bowery or on Fifth Avenue. In this he is a true Oriental, rising triumphant over our petty mushroom civilization. You suspect, and not without reason, that a chow was a chow when our own ancestors lived in a cave and hunted with a stone axe.

When you first meet a chow—I remember it was so with me when I was presented to Patoo—you may not be very favorably impressed. The dog's wolfish appearance, his obvious strength, and his famous scowl are forbidding. Moreover, he has a very disconcerting way of sniffing at your ankles and then standing off to survey you critically. His truly Chinese mind persists in regarding all men as guilty till they are proved to be innocent. Once, however, he has convinced himself that you are "all right," he is a very different sort of a dog. On better acquaintance he proves to be a rather rollicking, decidedly good natured dog—qualities with which a stranger would never credit him. In fact, many people who do not know him well have the idea that a chow is a surly, short-tempered brute, and time and again he is summarily condemned as such without so much as a mock-trial. This is the result of his stand-offish disposition and his very evident distrust of strangers. It must be confessed that sometimes he carries his policy of eternal vigilance too far for the peace of mind of nervous visitors, but with his own people he is always a very lovable dog.

The true chow-chow is not to be known in ten minutes, and if you do not know him well, you do not know him at all. Among his own family and friends he casts off his suspicious air and Chinese aloofness and becomes a jolly playfellow, thoroughly capable of enjoying a good romp and with a remarkably keen sense of humor. He is bright, faithful and affectionate. A better natured dog, especially with young children, does not live. By appearance, by reputation and by nature he is a splendid watch-dog, and he has courage enough and strength enough to be a very real protection. In his dealings with other dogs the chow adopts the hands-off motto; he bothers no dog who does not bother him. His owner can rest assured that he will not be mixed up in street brawls, but he had best be on his guard if he has a neighbor with a flock of prize sheep, for Mister Chow has been known to satisfy illegally his appetite for mutton.

Externally the chow-chow has three unique points, points that

he shares with no other dogs. His coat is not hair; it is fur. His hocks, the joints in the hind leg, are not bent; they are straight. His tongue is not pink; it is blue. Any one of these very distinctive features would point to an origin distinct from that of the European breed of dogs, and since the blue tongue is unknown in any canine, wild or domesticated, this is possibly a "fancy point" developed by long and careful breeding. If so, how many, many times nimble yellow fingers must have pried open the mouths of new-born puppies and anxious almond eyes peeped in to see what degree of blueness had been attained!



A bright, up-standing, powerful dog of wolfish appearance, without the wolf's slink or hang-dog look

The chow is a very compact dog of medium size. Heavy bone, a short back, deep, broad chest and powerful loins and quarters are all prime requisites, since a leggy, "shelly" dog is an abomination. A chow's head is large, the skull flat, the muzzle deep and rather broad, avoiding any suggestion of the pointed, fox-like head of the pomeranian. The ears must be small and prick, carried tilted a little forward, giving the dog the much desired scowl so typical of this breed. The correct eyes are small, very bright and black in color (in the blue variety light eyes are allowed). The tail must be carried tightly curled over the back. This tail carriage, so very different from the sweeping droop of the wolf and fox, has, like the blue tongue, been a puzzle that scientists and breeders have in vain tried to solve. The chow is always self-colored. Red, black and blue are all common, but cream and white are also admitted by the standard. Personally, I think the deep, warm red is the prettiest shade. A coal black is very showy, but many black dogs are rusty looking. I have never fancied a blue; but different men: different tastes. Whatever the color, it should be solid and even, and, though many dogs are markedly lighter on the under part of the tail and down the backs of the thighs, this is not desirable. The fur-like coat comes in both the rough and smooth variety, but the latter has never been widely popular in America.

The chow may be summed up as a bright, up-standing, cobby dog of wolfish appearance, but without the least suggestion of



A true Oriental, he absorbs his environment and remains always a chow



He has a forbidding scowl that has become famous



A compact, medium-sized dog; heavy bone, short back and deep, broad chest



Fur, not hair, is his coat—one of the points shared with no other dog



He has a disconcerting way of surveying you critically



Other points proving his Asiatic origin are his straight hocks and blue tongue

the wolf's slinking movements and hang-dog characteristics. His straight hocks give him a rolling gait, much like Jackie just ashore after a long cruise, and his high-carried head and tightly-curled tail are decidedly cocky.

It may be that buried in some old Chinese manuscripts there are records of the chow, but, so far as we know, the breed is without any history. This probably accounts for the popular belief that the chow-chow is the common or garden variety of Chinese mongrel. This is not the case. Street curs there are in China beyond all numbering and many of these are wolf-like animals, but they are not the real chow, who is highly regarded and generally in the hands of the mandarins or wealthy merchants. The breed's three distinctive points furnish evidence of great age, which is supplemented by fragmentary reports from travelers in the East. The earliest mention of the chow that I know is in Daniels' "Rural Sports," published in London in 1801:

"Mr. White describes a Chinese dog and bitch, brought from Canton, where they are fattened on rice meal and other farinaceous foods for the table, as being about the size of a spaniel" (in 1801 the spaniel was a much larger dog than he is to-day), "colour pale yellow, with coarse, bristling hairs on their backs, sharp, erect ears and peaked, fox-like heads. Their hind legs with no bend in the hock or ham, and so unusually straight as to cause an awkward gait in trotting. When in motion their tails are curved high over their backs and have naturally bare spots on the outside from the top half way down. Their eyes are jet black, small and piercing; inside their lips and mouths of the same colour, and the tongues blue."

This can surely be no other than the chow-chow, and from this passage we can gather that the same features that distinguish him to-day marked him over a century ago, fifty years before the Airedale was thought of and just about the time the bull terrier was being manufactured. Evidently the breed is no upstart, but we have no hint of how or when or why they had their origin. It is, of course, easy to guess that the wolf family had a hand, or rather a paw, in the making of the chow, but this is pure speculation, and the curled tail and yellow eyes changed to "jet black" bob up to worry the theorist.



History proves that the breed is no upstart, the same features that distinguish him to-day marked him over a century ago. Always a gentleman in China, he is a gentleman here



That so stand-offish an Oriental should have won admirers without advertising speaks well for his sterling qualities which are being appreciated more and more each year

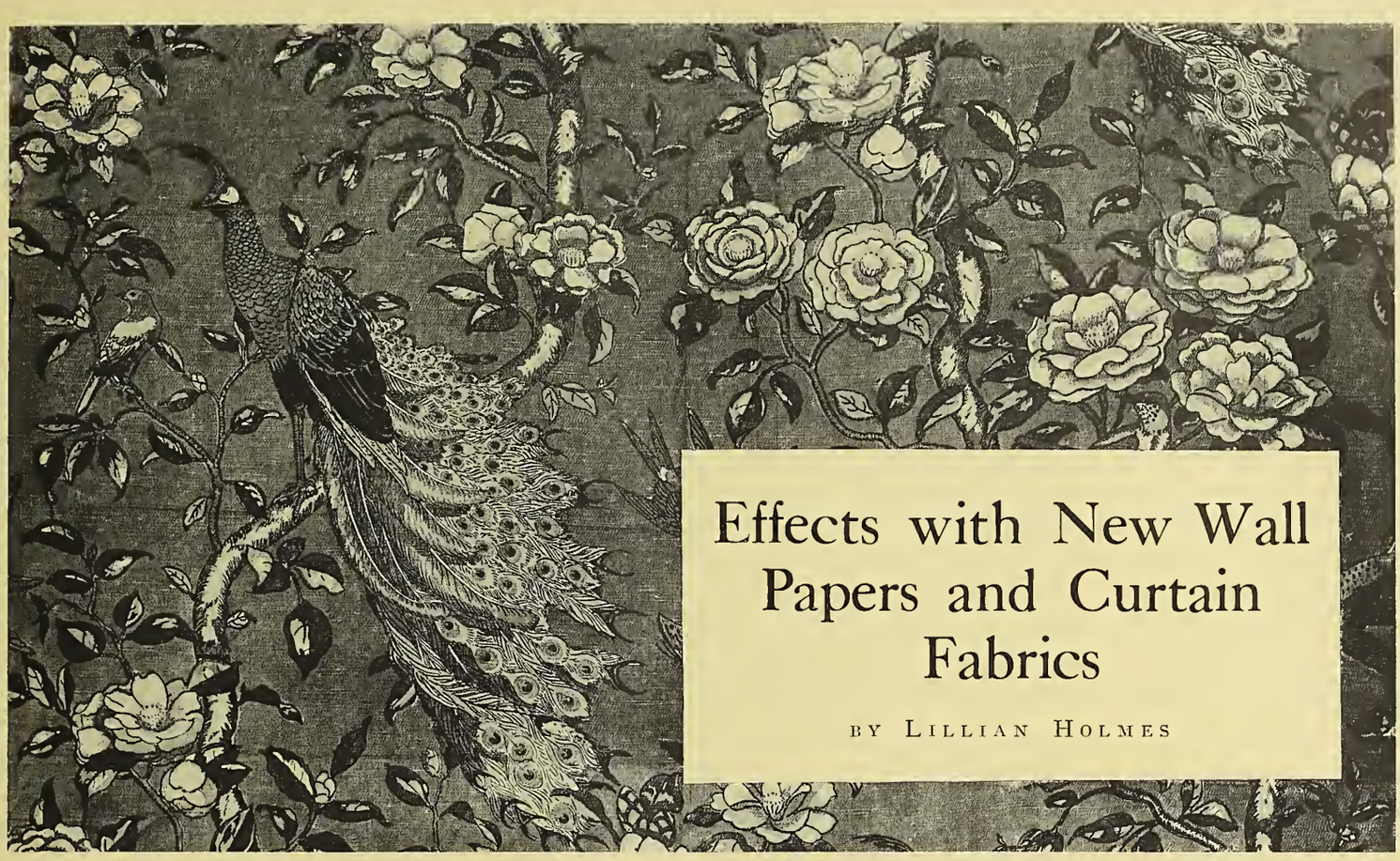
From this same passage we learn that the chow is esteemed as an article of diet in China. This is perfectly true, but the stories about the dog refusing to eat flesh are hardly confirmed by the very cosmopolitan appetite they display in America.

Many years before the chow was introduced to this country he was common in England, but it is likely that the very first of the variety to land on our shores came to California direct from China. When Dr. Henry, of Philadelphia, went to San Francisco to judge the bench show, Mrs. Jarrett accompanied him and was so captivated by the odd Oriental, that she brought back a pair with her. So the breed was introduced into the Eastern States. Mrs. Charles E. Proctor, Mr. Edward L. Tinker and Mrs. Van Heusen were the owners of the first kennels, and two of the early heroes of the breed were Champion Chinese Chum and Champion Patoo. Both of

(*Continued on page 251*)



Ears small and tilted forward, eyes very bright, and the tail carried tightly curled



Effects with New Wall Papers and Curtain Fabrics

BY LILLIAN HOLMES

A wide blue linen with bird motif

EXPLODING A POPULAR FALLACY ABOUT DARK-TONED PAPERS—WHERE THEY CAN BE USED EFFECTIVELY —THE PURPOSE OF SCENIC PAPERS—FUTURISM IN CRETONNES—MADRAS AND ITS GROWING POPULARITY

THERE is no part of a house that one lives with more than the walls; they constantly stare at one, and if they be not deftly treated they may stare him out of countenance. The windows are as much features of the walls as the eyes are features of the face. The two elements, therefore, of walls and hangings are properly considered by decorators as forming a single study. They are so combined in the present article. Few subjects are more delightful, partly because of the wide range of pleasing effects that are attainable, and partly because the producers have placed at the reader's disposal so many really charming papers and fabrics.

Every season, purchasers of wall paper have to strike the time-honored balance between light and dark colors. The light papers appear to be received with, possibly, just a shade more favor, because a great many people think that the darker colors must necessarily fade. This is an injustice to the better class of deep-toned papers, many of which are warranted to be light-proof. A good part of the public has not yet been educated to appreciate this. Consequently the demand runs largely to plain effects in soft ecrus, grays, light tans and white. However, among artistic people who realize the advances made in permanent coloring there is a movement towards a little more color in their plain papers. Charming tones of blue lead in this class, with pink, mulberry and old rose as close seconds. Both the lighter and darker papers referred to are either with delicate fabric effects or self-toned figures. The best papers are not absolutely plain. The finest effect in so-called plain wall coverings is considered to be that of genuine grass cloth. The imitation is hardly satisfactory unless of a decidedly superior character. The illustration of the living room in a country house shows a chaste application of plain-effect paper; which, of course, is fadeless, to withstand the copious floods of light.

Among the new tapestry papers, one which has met with great and instantaneous success is known as "thread of gold." Over or through the tapestry effect run delicate and close lines or threads of gold, more visible in some lights than others; hence the name. It is impossible to convey the rich effect of this in a photograph; but it is shown, as well as may be, in, for example, a beamed and paneled dining room. Here, by showing the thread of gold paper in separate wall spaces, a distinction is conferred even greater than if laid on in mass. Thus the historic treatment of a real tapestry is followed with this superb tapestry paper. It is hardly necessary to say that so excellent a product is light-proof.

Floral papers continue popular, but need have no periodic significance. Dainty colors are favored. There is a slight tendency to smaller patterns, but hardly enough to establish a rule. As the bedroom illustrated has a French atmosphere, the paper appropriately draws its inspiration from the same source. Jacobean papers are, of course, uniquely conventionalized floral motifs. They have sufficient character to give them a distinct place. There is a dignity in their very strength. You get a glimpse of it through the section of hall in the living room pictured. There is a certain fitness in having such an environment for the Gothic fireplace. There is just enough of this aggressive paper in the panel to make it interesting without any danger of monotony.

The better scenic papers continue in high favor, and it is just to say that they merit all the consideration they receive. It is about as hard to get an original, an actual original, as it is to get the true original of an antique Oriental rug. The writer recalls

one scenic paper the complete pictorial scheme of which sold for as much as two thousand dollars. The correct treatment of such paper on the wall is the same as that of handsome tapestry; a complete picture should occupy each section without repeating. Indeed, the proper use of scenic paper is so well shown in the reception room photograph that we shall turn to it at once. In this instance filler paper is provided to dispose of the small panels, leaving the larger ones exclusively for the scenes. No pictures are hung over this paper; the pictures are the paper. Everything is sacrificed to it, all attention centered upon it. There are no draperies to the windows. And even the mantel is devoid of ornaments, except a few in plain glass or monotone. Even the chairs and other furniture are comparatively plain. It is the scenic paper that makes the room, and with deliberate intent. This is the correct point of view with paper of this nature.



A gray linen above, and a Madras of new design and color



Some of the new wall papers: in the upper left-hand corner, a Wedgewood; below it, a simple, self-toned gray, with bright Futurist binder; a tapestry with gold threads. From the upper left, another tapestry, suitable for use with Madras hangings; two papers made to combine with a matching border, and a bedroom paper in pinks and blues on a floral background

In some bedrooms what would be an otherwise simple room can be brightened and enriched by the use of beautiful madras covering for bed and bureau, and as a curtain fabric. Without lack of harmony it imparts warmth and cheer to sedate surroundings. Of madras it may be said that it is coming in once more with greater strength than ever. One reason is that it is now obtainable in colors which do not fade. Rather bright chintz colors are favored for bedrooms, and darker tones for living and dining rooms. In connection with the bedroom just referred to, a chair rail can be set around the walls. This is a little unusual in bedrooms. It has the effect of dividing the paper into oblong panels, and its lines are in conformity with the rigid precision of the other arrangements.

Cretonne is the most democratic of the fabrics for room decoration. The new patterns are in small and medium sizes. There is a Futurist suggestion in the geometric separation of the elements composing the design. Decorators as a rule do not recommend the Futurist style, but there are exceptions. It goes quite nicely with willow furniture for porches, breakfast rooms and sun parlors. In short, its expression is informal, and that fact is the best key to the use of Futurist decoration. Bird designs in cretonne continue in demand. There used to be a mild superstition that birds flew away with good fortune; but ever since the famous play they have been supposed to bring it. Backgrounds are natural, or in the popular blue, or of yellow, lavender or tan.

For upholstering in general there are strong arguments in favor of cotton or wool tapestries. The decorations are similar to those of cretonne, but are rather more subdued and richer. The general tone of such upholstering should be similar to that of the wall paper. To sum up, therefore, we may say that, while cretonnes have come to be used like tapestry in upholstering, they have by no means supplanted tapestry for that purpose.

The time-honored lace curtains have gone out. Their place is taken by net, voile and scrim. Borders are of fillet or imitation fillet. The imitation is good and much cheaper. Fish nets are of



A cretonne and a linen showing the influence of Futurist movement

light weight and lacey effect. They are white or cream. If there is any preference it is for the latter. Earlier in this article we looked at the picture of a living room in a country house to observe the paper. Let us return to the same room to look at the hangings. Here we find voile curtains with fillet borders. The curtain treatment conforms with the unique windows with upper sections. This arrangement provides two sills, upper and lower, the latter being the wider; but both sills can be, and are, adorned with plants. While this window architecture is, perhaps, hardly germane to our present subjects, it is considered too appealing to be passed by without a word of comment.

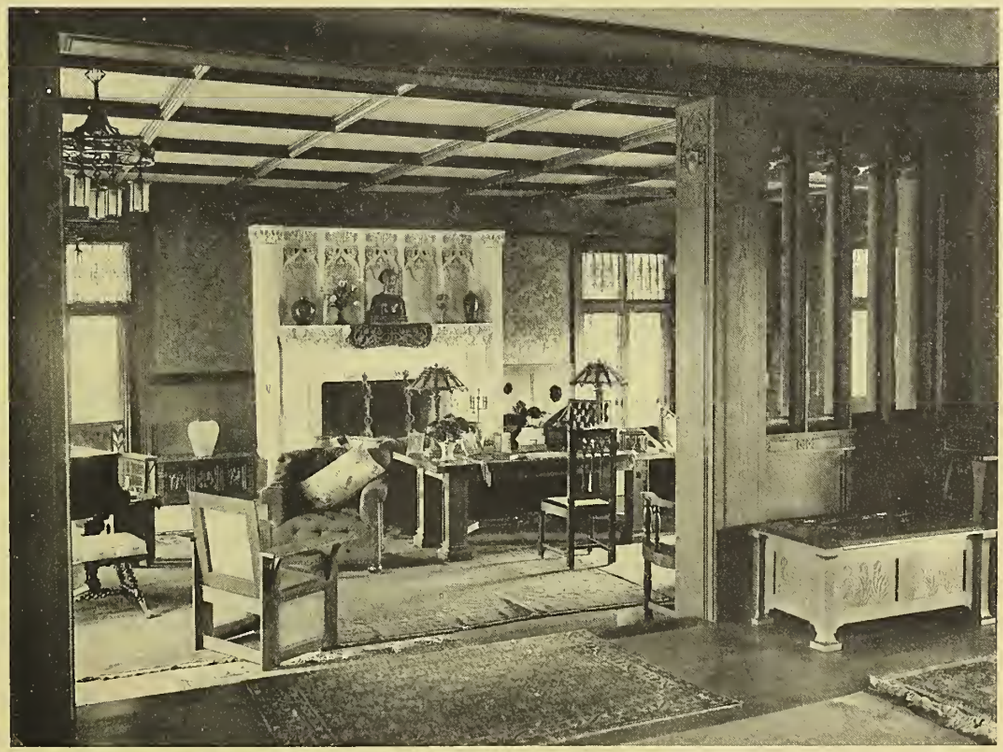


Where a scenic paper is used, everything must be sacrificed to it; no pictures are hung, no draperies, even the furniture should be comparatively plain

Casement or sill curtains are to be had in more than a dozen different fadeless shades, so that there is no difficulty in matching any color scheme. Being so constantly exposed to light, it is important that such curtains should be of material that will not fade. To indicate this desirable quality, dealers use various terms, such as "sundour," "sunfast," "lightproof," etc. The first cost of these fadeless fabrics is a little more, but one is willing to pay a trifle extra if it brings the assurance that the curtains will continue to look as pretty even after they have been up a long time. For it must be admitted that the beauty of some fabrics is like that of some people, only face deep; and to face the sun seems to make them grow pale with fright. It is one thing to repose in the subdued light of a dry goods shelf, and another to face a long fusilade of sun rays through a window with a southern exposure. So that bargains are not always what they seem; and if there is any material that ought to hold its color it is surely that of the curtain.

Casement cloth is favored also for the shades. Window shades of this material have the advantage of a soft appearance, and they do not crack. Poorly selected shades are sometimes the one harsh note that mars the sides of a room. A stiff and paper-like appearance in that quarter clashes with the soft and fleecy draperies. An appreciation of this has made welcome the shades of casement cloth. They are made to order. Cream or ecru is the color most selected.

Aside from the purely decorative aspects of wall papers and curtain fabrics, care should be taken to have them maintain what we may call a certain "average of light." That is to say, they cannot always be selected on their own merits alone. A paper only expresses what the light in the room permits it to express. A comparatively dark pattern, for example, may look well in the light show rooms of the decorator, and yet be killed on the wall by reason of too few windows or too much foliage outside; because the effect here is to darken the paper several shades. It is always necessary to consider, therefore, how the desired selection stands in relation to this average of light. A mistake of this kind is not likely to be made by an old householder or by a young householder more than once. This little hint is just thrown out so that perchance it may not be made at all. The American home, in the thoughtful working out of every detail, is becoming more and more a work of art. This applies not only to the mansions of the wealthy, but to the infinitely greater number of less pretentious houses where modesty is the handmaid of good taste.



Jacobean paper in this living-room has been used in harmony with the Gothic mantel. The colors brighten up what would otherwise be a somber wall treatment

Two of those details are comprised in the papers for the wall and the curtains to the windows. To select just the right combination may prove a task, but the ultimate effects bring justifiable compensation.



Stake out the position for beds and borders

What to Plant this Fall and How

WORK IN OCTOBER THAT WILL SAVE TIME NEXT APRIL AND MAY—WHERE TO PLANT—PROPER PREPARATION OF THE SOIL—THE ANTE-FREEZING GROWTH—WINTER PROTECTION

BY D. R. EDSON

Photographs by R. S. Lemmon



Cut injured roots back to sound wood

OF the opportunities which the average gardener frequently overlooks, fall planting is the most important. Here Nature practically offers us a chance to get a second spring in the same season; yet most of us let the chance slip by. We do not follow the numerous examples which she herself sets. It is true that the impulse for fall planting does not get into one's blood quite so feverishly as the spring itch for gardening; but it is also true that quite a number of things may be planted to better advantage in the fall than in the spring, and others may be planted as well in the fall as in the spring, thus leaving more time to attend to the overwhelming number of things which have to be done in April and May. Besides, with many classes of plants, a whole year can be gained by planting this fall instead of waiting until next spring.

One of the reasons why fall planting has not become more general is that most of the things to be set out now are shrubs and roots, instead of seeds; and very many gardeners seem to have the idea that there is some hidden mystery or difficulty when it comes to planting any of the former. This is an absolutely mistaken impression. It is true that shrubs, roots and bulbs cost more than seeds; but most of the former last from several years to a generation, while the garden from seeds has, for the most part, to be planted over again every season—and some of it several times during the season. A few dollars judiciously expended will give you some mighty interesting work to do this fall, and a very satisfactory showing in shrubs, perennials, or small fruits next summer.

There are two things which the fall gardener should learn at the outset. The first is, that some of the things sown or planted out in the fall have to make a considerable amount of growth before freezing sets in, whereas others remain dormant, to begin growth only with the return of spring weather. The second is, just what may be done in one's own locality. Plants that may succeed finely with fall planting in one locality, may fail at some other point, not far distant, and in nearly the same latitude. In this, as in most other things, experience is the best teacher—but the most expensive. Lacking personal experience, that of friends or neighbors, or the advice of the nurseryman from whom one buys, should be utilized. The severity of the winter and the character of the summer season both have to be taken into consideration. Where a prolonged summer drought may be expected, fall planting, other things being equal, will give the best results with all classes of plants for which the winter will not prove too severe.



Firm the soil down well with the boot. Don't be afraid of hurting your plants

As a general rule the classes of plants available for fall planting include the following:

Shrubs—Practically all

sorts of hardy decorative shrubs, excepting the evergreens.

Trees—Flowering and ornamental trees, except such sorts as have very thin bark, such as beech and birch; and those which have large, fleshy roots, such as the tulip tree and magnolia.

Perennials—Practically all of the hardy herbacaeous perennials, such as are ordinarily found in the hardy border.

Fruit-trees—All sorts, except the stone fruit, peaches, plums, etc.

Small Fruits—All sorts, except strawberries; although in severe climates they are usually set out in the spring.

Bulbs—All the hardy bulbs, such as tulips, narcissi, hyacinths, hardy lilies, etc.

Roses—Rugosas, hybrid perpetuals and hardy climbers may be set out now and in moderate locations, even the hybrid teas; but practically as much time can be saved and more certain results obtained by preparing the bed now and waiting until early spring for setting the plants.

Seeds—Such annuals and perennials as are self-sowing under favorable conditions may be sown now. Sweet peas, sown so late that they will not start and covered deep in a well-drained situation, will come up far ahead of spring plantings.



When trees and shrubs have been set, cut them back fully a third. Cane fruits, grapes and roses should be cut back even more severely

Before taking up the special requirements of these various groups it may be just as well to emphasize a few of the general rules for fall planting.

To put one of the last things first—for the sake of making its importance clear—is the subject of winter protection. The efficiency of this protection will determine to a very large extent the success of all the fall planting operations. The purpose of "winter protection" is not to keep plants from freezing, but to keep them frozen; to protect them from the damaging effects of alternate freezing and thawing, and of starting too soon in the spring; and to shield them from bright sunshine and cold, dry winds. Once the gardener realizes this, he will not make the mistake of putting on his mulching too soon, of smothering still-growing plants to protect them from freezing, when Nature's method of treatment is to freeze them hard.



Practically everything planted in the fall needs protection to keep it frozen. Dry leaf mulch held in place by wire border is best for small shrubs

It is equally important that the right kind of material should be used for mulching. It should be something that will keep the plants and soil thoroughly protected and shaded, while admitting air, and not retaining too much moisture. Nothing is better than dry leaves. Meadow hay is particularly good. Thoroughly dry, light and strawy manure is also good, but fresh manure, which may become a solid frozen mass about the plants, should be avoided. Manure which is in the proper condition is the easiest mulch to apply. It will "stay put," after a slight beating down with the fork, without further attention. Meadow hay or straw, when once it has become settled, will stay in place. Leaves, however, should be held in place by a low wire border, a foot in height, run around the edge of the bed or border which is to be covered. Or they may be held in place with pine boughs. As a rule the winter mulch should never be put in place until the ground is frozen hard and continued freezing weather may be expected. One should not, however, wait until this time to get it ready. Gather your material and have everything in readiness to put it on when the time comes. If leaves are to be used, the wire borders should be put in place with wooden stakes before the ground freezes. The depth of the mulch required will depend upon what it is being used for and the severity of the climate, but six inches is sufficient under average conditions, although in the colder Northern States two inches or so more than that may be beneficial.

The first step to take in starting your planting for this fall is to go carefully over the lists of the various classes of plants available for fall planting—and there are special catalogues of single kinds of plants, such as peonies—and make out and send in your order. This should be done at once. Delay is much more likely to have serious results than is the case with spring planting. It may mean a difference in results, not of a week or a month, but a whole year.

The second step is the preparation of the soil. Knowing exactly what you will have to plant, set about getting everything in readi-

ness before the plants arrive. The sooner all shrubs, perennials and most bulbs can be got into the ground after they are received the better. Mark out with small stakes the position of any beds or borders which may have to be made, or the location of shrubs or trees. A couple of dozen shingles, split lengthwise into pieces two inches or so broad, will furnish you a goodly supply, if you haven't on hand or haven't time to lay in a supply of regular twelve- or eighteen-inch painted plant labels. (100 twelve-inch labels cost but seventy-five cents.)

Too much care cannot be taken in preparing the soil for such things as will occupy it for several years. Such plants need not only a good, strong start, but a supply of plant food for the future. Beds or borders for perennials, small shrubs, bulbs or small fruits, are best prepared by trenching or digging two spades deep, working a good supply of manure into the soil as deeply as possible. Where the manure cannot be had, or in addition to the manure—using more in the former case—try a mixture of bone flour, coarse or knuckle bone and cottonseed meal. This should be worked thoroughly into the ground to a good depth, if possible a week or two before planting. Where trees or shrubs are to be set generous-sized holes, two to four feet in diameter, or even more for large trees, should be dug out and thoroughly enriched, keeping the manure or bone well below the surface. If the ground has a stiff, clayey subsoil, it should be broken up thoroughly with a pick-axe and crowbar, or, better still, with a charge, where each hole is to go, of agricultural dynamite, which does the job much more thoroughly than it can be done by hand and will make a remarkable difference in the aftergrowth of the things you plant.

Another vitally important thing in fall planting is to select positions for the various things where the ground is either naturally or artificially well drained. In poorly drained or heavy, wet soil a large percentage of the things set out will be sure to be winter-killed. Moreover, such soil, though it may sometimes be used to advantage through the summer for such crops as celery, is always a poor place for perennials.



The original soil should be kept around the roots of small trees until they are actually set in the ground. Water before and after planting



In laying straw mulch, place branches over it to hold it down. This mulch should not be laid until after the ground is frozen

The third step in your work will be when the plants arrive. They are usually shipped by express, carefully wrapped, and the roots should still be in a good moist condition. If, upon opening the package, you find that they are dry, immerse them for several hours in a tub or pail. If your ground is not ready when the plants are received, or if inclement weather prevents your planting them at once, keep them sheltered from wind and sun, and the roots covered with damp moss, leaf-mould or old sacking, but where there will be a free circulation of air about the tops. Should trees or shrubs reach you too late for setting out, they may be safely wintered over by "heeling" them in under a barn or shed, where they will be protected from sun and wind. Dig a narrow trench and pack them in firmly, slanting them back forty-five degrees or so, for convenience.

The next step is the actual planting. If the ground has been carefully and thoroughly prepared this will not be difficult; all the "work" will have been done. Have everything in readiness before you take your roots, shrubs or bulbs out on the lawn or grounds to plant. Bright sunshine and drying winds may seriously injure them in an almost incredibly short time. A common error in planting, and the most serious one, is not to get the soil packed in firmly enough about the roots. Don't be afraid of hurting your plants. Pack the soil in about the roots gently at first, but with all your weight. Don't be afraid to use your feet; they are if anything more important than your hands for this sort of planting. Another mistake frequently made when the soil is rather dry and water needed, is to apply it after the planting is done. Pour a pint or a gallon, as may be necessary, into the hole before the plant is set in at all, and if necessary another dose after the hole is half filled in, letting it soak away, in either case, before continuing operations. A pint of water applied in this way will be more effective than



Seed flats must have ample drainage; a scattering of potsherds is sufficient

(*Continued on page 236*)



The Return of the Door-Knocker



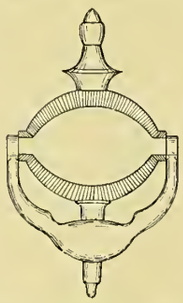
ONE OF THOSE "LITTLE THINGS" THAT HAS RISEN FROM THE PLANE OF THE STRICTLY UTILITARIAN TO THAT OF THE DECORATIVE

BY MAY EMERY HALL

Sketches by the Author. Photographs by Mary H. Northend

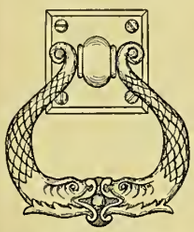
WE must confess at the start that our chief interest in door-knockers is largely a sentimental one. We like to dwell on the days that preceded the sharp electric bell, when the knocker's friendly *rat-tat-tat* betokened genuine, old-time hospitality. From the time that the London knocker, immortalized by Dickens, assumed the features of Marley—yes, and before then—a truly human interest has attached to this guardian of the door.

The primary purpose of the door-knocker was, of course, strictly utilitarian. In time, however, its ornamental possibilities received attention. Thus the evolution from the simple iron ring that did duty in early times to the ornate designs of modern days. The Colonial period in our own country has given us a wealth of knockers, their patterns being traceable to England. The best work of the conscientious artisan went into this form of building hardware, with the result that many of the knockers were truly works of art.



This Colonial is better for outside doors

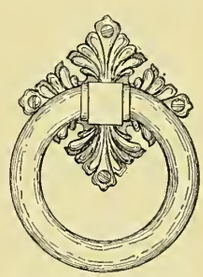
This suggests one of the sources from which our present-day supply of knockers come, for, as hinted above, the knocker is fast coming into its own again. I refer to ancient homes, particularly in New England. If the knocker-hunter have the good fortune to locate one of these mansions in the process of demolition, he may be able to pick up the desired reminder of Colonial days for a trifling sum. With many unappreciative persons, the old, artistic knockers merely represent so much "junk." Even in the antique shop, where exorbitant prices are usually supposed to obtain, iron and brass knockers can be purchased for a few dollars. They may not be genuine antiques—and the dealer is often honest enough to say so—but if the chaste Colonial pattern is reproduced satisfactorily, what difference does it make?



Italian Renaissance is characteristically ornate

Another source from which the modern door may be supplied with this ancient fitting—and this is by far the largest field—is the output of the manufacturer of artistic "finishing hardware." This whole subject is receiving an immense amount of attention to-day, and rightly so. Why should we make an exhaustive study of the architectural plans of our homes, the size and number of the rooms, the appropriate finish of walls and floors, and then utterly ignore the matter of hardware fittings? It is, indeed, in the careful choice of the misnamed "little things" that the house-builder has the greatest chance in the world for that distinctive note that will distinguish his home from that of his neighbor. There is every good reason why the knocker should be included in the building hardware. Its popularity by no means indicates that it is a far from practical fad that will soon pass away. Very often it is connected with the electric bell and thus performs a double function.

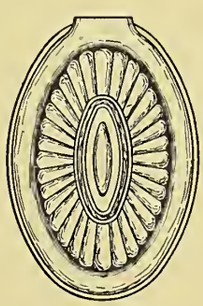
The door-knocker is equally suitable for the city home and the country bungalow. As to style, it should be as nearly uniform with that of the house as possible. As Colonial architecture is so generally prevalent, the Colonial knocker is likewise popular. An attractive assortment of simple, dignified designs are offered that appeal readily to the person of refined taste. The oval, perfectly plain or with simple ornamentation, is a favorite pattern. The beaded edge makes a pleasing finish. The Greek vase and urn are often seen, both with and without the name-plate.



English Gothic is too staunch for inside use

But the knocker designs do not end with the Colonial. Indeed, so great an interest has been revived in the whole subject that knockers are now classified by schools. Thus we have the Romanesque, the English Gothic, the French and Italian Renaissance, and so on. Then there are knocker designs that do not fall readily into any architectural period, but form a group by themselves. Their name is legion and each suggests an interesting story. There is the Stratford knocker, for instance, bearing the well-known bust of the Bard of Avon; the Falstaff, the Robin Hood, Windsor Stag, the Lincoln Imp (copied from a gargoyle on the cathedral), and a Cheshire Cat with exaggerated humped back.





For guest room these two are excellent designs: Lincoln Imp and Colonial

Besides the knocker for the outer door, there is a smaller size for inner doors. The guest-room knocker, it is often called. No quainter memento of a trip to England—the land of knockers—can be selected than a souvenir of this sort. In one home that I know, the famous Lincoln Imp, brought from overseas, holds fiendish guard over the guest-room door.

The materials from which knockers

(*Continued on page 242*)



Bulb Succession *from* April *till* August

Natural planting of crocuses, scilla and snowdrops

A PHASE OF FALL GARDENING THAT COSTS BUT LITTLE LABOR AND TIME AND BRINGS BIG RESULTS—THE SORTS TO BUY AND HOW TO PLANT THEM

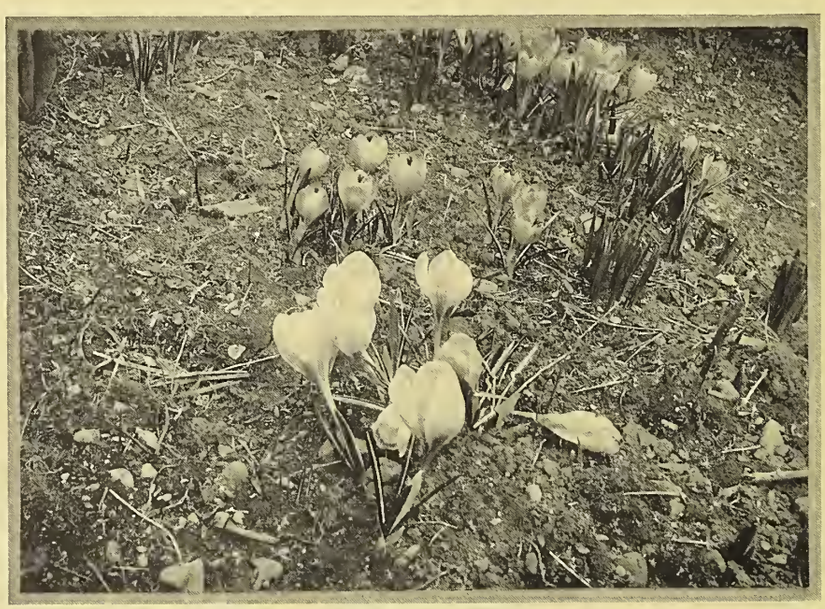
BY F. F. ROCKWELL

WE hear a good deal these days about succession crops—follow-up crops in the vegetable garden and continuity of bloom in the flower garden. Very little attention, however, has been paid to obtaining a succession of bloom in the bulb garden. The spring-blooming bulbs are popular, but they would be much more so if more people realized that their season can, by proper selection, be extended from very early in the spring—much earlier than any of the perennials begin to bloom or than is safe to set out plants in flower from indoors—all through the spring and into early summer. In fact, their season may be extended practically throughout the summer if one includes the hardy lilies: but these are not, of course, covered in the term "spring-flowering" bulbs, and, moreover, most of them require treatment rather different from the latter. In describing how proper selection may prolong the flowering season in the bulb garden, I have given more consideration to the three most popular and important of the spring-blooming bulbs—tulips, narcissi and hyacinths.

Aside from the fact that, as ordinarily planted, the flowering season of the spring bulbs is unfortunately short, almost every point that one can think of is in their favor; especially so for the use of the person whose garden time as well as garden space is limited. The culture is the easiest imaginable: buy good bulbs, plant them properly, give them a light winter mulching, remove it in the spring—and success is yours. The reason for this is that the buyer of a bulb is getting what is practically a "finished product"; all he has to do, so to speak, is to open the can and warm the contents, and it is ready for use. With a seed or a plant or even a shrub, however, he has got to do some real gardening. And the reason lies in the fact that the industrious Hollander or Frenchman or Jap who grew the bulb has done the real work with it; the flower is contained inside, literally a perfect miniature already formed, needing only the proper application of the sufficient degree of moisture and heat and sunshine to swell it to its mature proportions and to tint it to the most delicate or dazzling of colors. That is why, for example, you can grow a lily bulb in pebbles and plain water. For the amateur, success with the spring flowering bulbs is more certain than any other class of flowers. As already stated, their culture is the simplest; furthermore, they are practically free from insect pests and diseases, more so than any other class, not even excepting shrubs; finally they escape that greatest of all garden plagues — the mid-summer drought. When your other choice flowers are drying up or necessitating the daily use of the hose and the constant maintenance of a dust mulch, your bulbs are lying dry and dormant, "resting up" for the autumnal root growth and the spring flowering period, at both of which seasons moisture is usually abundant. Nor is their cost excessive: the most beautiful of the narcissi for plant in mass or naturaling can be purchased for from half a cent to a cent and a half apiece. Nor, again, is the fact that their cheery blossoms come at a season when practically



Divide narcissi bulbs before planting



After the snowdrops and scilla come the crocuses. These scatter-planted here are year-old seedlings. Note the hair-like leaves of the young plants

no other flowers are in bloom, to be overlooked.

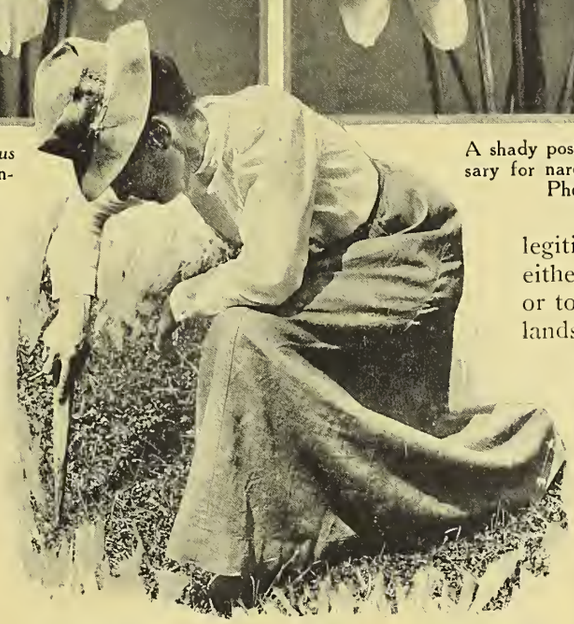
Before making out your bulb order, even though you take pains to select varieties that will give you a long season of bloom, careful consideration should be given the method in which the bulbs are to be used. There are three quite distinct general methods of planting: in formal or designed beds; in informal beds or in long borders, and in naturalizing either in single specimens or small groups, or in large colonies. A great change in the method of planting has taken place during the last decade or two—a change that proves a boon to the gardener. In passing it may be noted that formal beds are no longer popular save in certain locations, and the bad reputation bulbs had in regard to their short blooming season was due mainly to the fact that when used for bedding or de-



Narcissus poeticus is simple in construction



A shady position is necessary for narcissus Orange Phœnix



Make a hole with a dibble at the point where the scattered bulbs have fallen, and the naturalized planting will be completed



Early flowering double tulips start the succession in their kind



Dragon tulips are strong growers and have brilliant coloring



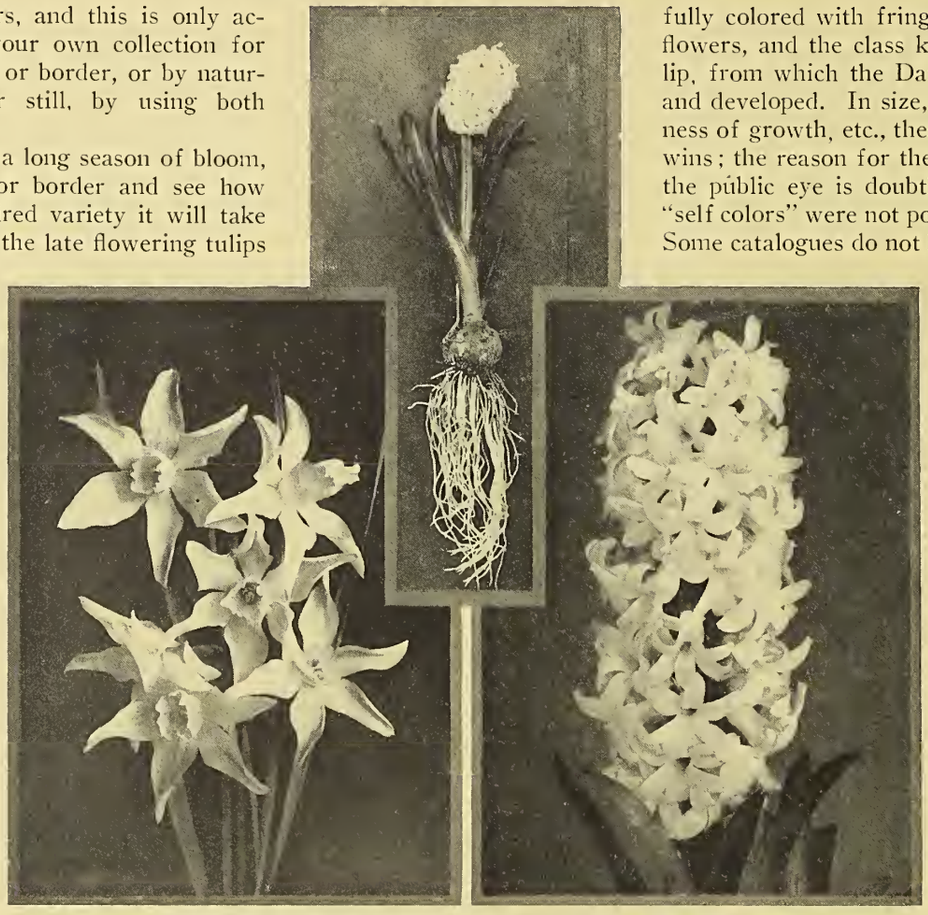
Late flowering Darwin tulips will conclude the succession of this variety. They flower through May and are robust

signs, as they formerly were, the gardener had to select sorts that would be as uniform as possible in time of flowering, height, color and in habit of growth. It is rather interesting to note, too, that whereas the hyacinth formerly occupied the chief position among these spring blooming bulbs, since they met these conditions most satisfactorily, this state of things is being reversed and tulips and narcissi are being given more and more prominence. Practically every fall catalogue I have received this year makes a special feature of Darwin tulips. Formal beds, and especially those laid out on the lawn to display geometrical designs, are, it is a pleasure to note, growing out of favor. In these days one seldom sees the old-fashioned anchor, ship or cartwheel that used to mar the appearance of an otherwise pretty front lawn. Such abortions never did have any practical or artistic *raison d'etre*, although the legitimate, formal bed still has its place, either in the laying out of formal grounds or to supply a mass of color as part of some landscape scheme.

I would urge most emphatically that the bulb buyer get over his habit of sending in an order for Collection A or Collection B to "be planted according to the diagram herewith." Don't be tempted into buying a collection of bulbs just because, for the same money, you get a dozen or two more than you would by making your own collection of named varieties. What you are looking for for your money is not the largest number of bulbs, but the most satisfactory and

longest display of flowers, and this is only accomplished by making your own collection for planting an informal bed or border, or by naturalizing them, or, better still, by using both methods.

To select and plan for a long season of bloom, first measure your bed or border and see how many bulbs of the required variety it will take to fill it. Hyacinths and the late flowering tulips should be set six to ten inches apart each way; the smaller earlier flowering tulips and Dutch Roman or miniature hyacinths a little closer, say five to eight inches. The various narcissi should be put from six to twelve inches apart, depending on variety and size of bulb, for full effect the first season. The narcissi, however, multiply very rapidly. From a few dozen bulbs you can, in the course of three or four years, get enough to make further plantings or to fill in a good deal of space, if, in the first place, they are set rather far apart.



All the varieties of narcissus require rather heavy soil and a partially shaded position, if that is possible

The hyacinth, the third in the bulb succession. Above is shown several weeks of storage root-growth

Naturalizing is simply getting as natural an effect as possible. The simplest way is to get a sufficient number of the bulbs of the flowers you want, scatter them thinly broadcast, and plant where they fall. For this purpose, of course, only plants are used which are perfectly hardy and will increase themselves from year to year; therefore, perfectly satisfactory results can be had by using bulbs that are not all of the first size. For instance, if you get a third of the quantity in first size bulbs and the rest in smaller, you will have a good show the first year after planting and plenty of other bulbs coming on for succeeding years.

Having then determined the number of bulbs you will require, there remains the problem of selecting those which will give the best satisfaction.

I mention the tulips first, for they are at this time probably the most popular of all the spring flowering bulbs. There are three main classes or sections: the Early Flowering sorts, single or double; the May Flowering or Cottage Garden, and the Darwin type, which also flowers in May. The other classes that are not so important are the Paris or Dragon tulips, which are good, strong growers and are beautifully colored with fringed and grotesque shaped flowers, and the class known as the Breeder tulip, from which the Darwins have been selected and developed. In size, season of bloom, robustness of growth, etc., these are similar to the Darwins; the reason for their having dropped out of the public eye is doubtless that their dull, solid "self colors" were not popular for bedding effects. Some catalogues do not list them, but I can assure you that it will be very worth while for you to find one that does and to try out a few varieties.

The time of flowering depends upon variety as well as type; therefore, for the longest flowering season for tulips, pick from the earliest of the single and double early flowering several of the late and mediums of both the Cottage Garden and the Darwin types, and a few of the extra late of the latter.

Of the narcissi there are also a number of different types, all more or less confused under the names given them in the trade. The most important class is the Giant Trumpet narcissus. This includes such popular and splendid sorts as Emperor, Glory of Leiden, "the king of daffodils," and the new giant flowered King Alfred, which attracted a great deal of attention at the New York flower show last spring.



Under the shadow of rhododendrons is an excellent spot for bulb planting, especially for narcissi

In addition is the Medium Trumpet class, which is listed under such various catalogue names as "Star," "Crown," "Chalice-cup" and "Peerless' narcissi. This class includes *Barrii Conspicuous*, one of the most beautiful of all narcissi and especially valuable for cutting, and the several fine *Incomparabilis* and *Leedsii* varieties.

The Polyanthus, "Cluster-flowered," or "Nosegay" narcissi are different from the foregoing in that the flowers are borne in clusters and are also deservedly popular on account of their pleasant fragrance. Paper White Grandiflorus, which is a favorite cut flower of the florists, and the "Chinese Sacred Lily," which everyone has seen growing in bowls of water and pebbles, are the two best known of this class, but a number of the others are equally fragrant and beautiful and should be tried. This class is not as hardy as the others, but

(*Continued on page* 244)

The Uses for Woodwork in Interior Decoration

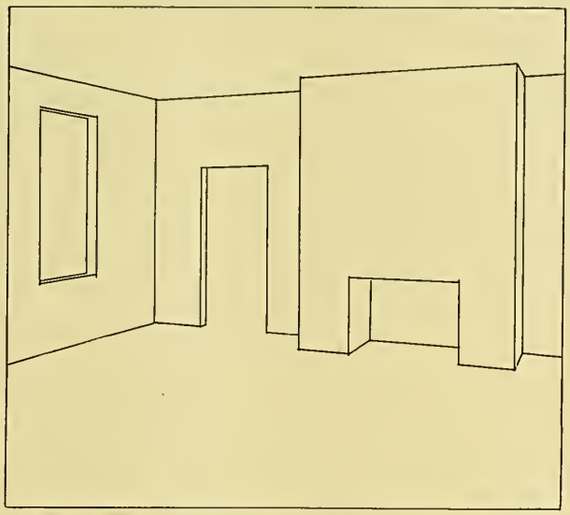
WHEREIN A DEMOCRATIC PIONEER TYPE OF ROOM IS EVOLVED IN A SIMPLE MANNER—SPECIFICATION AND DETAILS THROUGHOUT—THE KINDS OF WOOD TO USE—THE COSTS

BY ALFRED M. GITHENS

EDITOR'S NOTE: *This is the first of a series of valuable articles on Woodwork in Decoration, by Mr. Githens. Each will be developed along the lines of a Period, and contain matter of eminently practical value to both architects and those considering the erection of a house. In this article the kinds of woods are considered; the next will discuss the varieties of wood finish.*

ARCHITECTURE, unlike our old algebra books, allows many "answers" to the same problem. Under certain conditions one answer might seem the more satisfactory; under others, another; and a comparison of results is interesting.

Just such a comparison shall be attempted in these articles. It shall be a problem in room-decoration, and we will assume identically the same room throughout the series, and each month treat it in a different way, find a different "answer." It will be an ordinary room with ordinary window and door openings and a fireplace in a projecting chimney breast. From the informal type of the present issue, we shall carry it through several of the historic styles, such as "Adam" or "Jacobean."



The problem—a bare, unfinished room to be decorated in accord with Mission or Craftsman furniture

The room may be in city or country, this is unessential; but the room should harmonize more or less with the lives of its occupants and must harmonize with its furniture. The mantel and wainscoting, for instance, must be designed to accord with the tables and chairs destined to be placed next them, the furniture thus governing the style selected; or else, the style of decoration being first determined, the furniture must be chosen to suit.

This issue will assume furniture of the so-called Mission or Craftsman type; therefore the architectural character must be simple, strong, crude, not easily injured, a frontier architecture almost, one remove only from the log cabin or the Swiss mountain hut.

Such a room is democratic, suited to any way of life; dinner therein might be a formal function, served by a butler, or the housewife might serve it herself; evening clothes or shirtsleeves would find themselves equally at home. But such latitude, mark you, is not allowed the furnishings. A Heppelwhite or Sheraton chair against the rough stone fireplace would seem flimsy, absurd; there should be nothing that is delicately refined, such as fine tapestry or silk Oriental rugs, but rather leather cushions and grass or Navajo rugs, with perhaps a bearskin on the floor. The floor itself should be of a not too highly polished wood, or better, square, dark-red tile; the ceiling might expose the heavy beams.

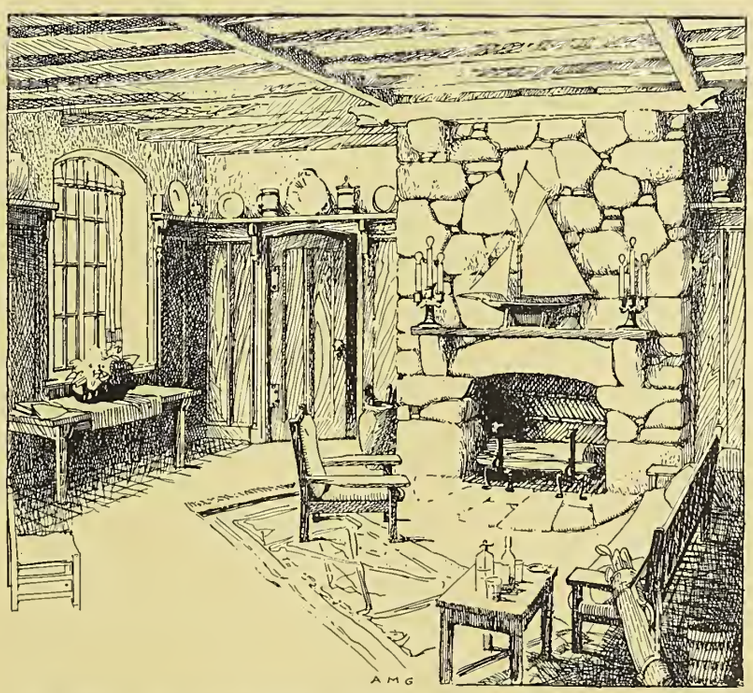
It is a comparatively inexpensive treatment, the greatest effect, with the least cost, I should say, consistent with sound construction and good workmanship.

A rough stone chimney breast is economical, if the stone can be found nearby; field stone or seam-faced quarry stone would be the preference; or rock that has just started to decompose, or rock exposed to the weather for some years, so that it is stained with iron; certainly not the hard, cold gray or cold blue rock admired of quarrymen and school building committees. An acquaintance of mine spent days driving about the countryside investigating old stone walls and buying particular stones in them for this color. A gate-lodge not far away is faced with fragments of micaceous rock, chosen for their unusual tint or glittering brilliancy.

After selection of the stone comes the "bonding" or method of laying-up, and these two determine if the mantel be a success. The first the owner or architect must do himself; the second I have attempted to describe in connection with a house now being built in Maine, and I will quote the specification:

"Exposed stonework to be laid carefully, bonded as shown ——; weathered faces of stones exposed ——; small stones to be built in with large, to give variety; where beds are near the horizontal, stone to be laid exactly true, with mason's level; horizontal joints may carry through, but vertical joints must be broken, so that no vertical joint carries past more than two stones in height.

"Joints to be raked out and pointed with cement mortar very slightly colored with yellow ochre; no rodding or scratching of false



The solution—chimney of fieldstone, wainscoting of dark oak, open floorbeams; the solid Mission furniture sets the key

joints; care to be taken that mortar is not smeared over face of stone."

The inner hearth and backs and sides of the fireplace should be of brick, as there are few stones that will stand the heat. The brick must be sound, hard and well burnt; but the color seems not very important, as it will be more or less blackened by the fire. Buff firebrick would be excellent if obtainable.

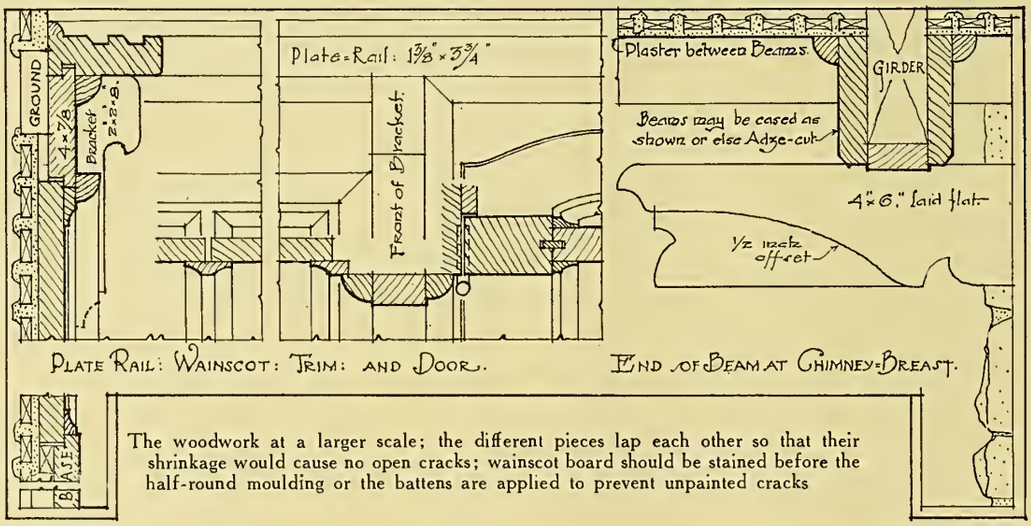
The "throat" or smoke chamber above the fireplace must be carefully built as shown, though a different damper may be used. The area of the flue must be at least one-twelfth the size of the fireplace opening, and should be lined with terra-cotta, either round or square pipe, whichever is easier to get.

The outer hearth may be of flat stones of the kind used for the chimney breast; or, since we assumed a tile floor for our room, there need be no special outer hearth at all, the tiles carried up to the face of the fireplace.

The tile of the floor should be laid with wide joints, from a quarter to a half-an-inch, of cement and sand mortar slightly colored with yellow ochre to match the mortar in the chimney breast, or some other colored sample the owner may select. If the floor construction is not fireproof a four-inch bed of cinder concrete fill must underlie the tile. This is known as "deafening." The beams are beveled to a sharp edge at the top, and four inches down strips of wood are nailed against the sides of the beams and board laid across the concrete, which is then poured on the board.

There is, of course, a wide range of selection in the floor tiles; the Welsh rough tiles, the smooth Ohio tiles, interesting rough-faced tiles from Boston and from Doylestown, and others of all textures and colors. They should be unglazed, the color harmonizing with other colors in the room; they can be square, oblong or hexagonal, and laid in patterns if desired; but be cautious, most cautious, in deciding to combine two or more colors!

There is still more latitude in the choice of a wood for doors and wainscot. If we intend to paint it, white pine, poplar or whitewood are best, and cheapest, too (assuming that we accept small knots if the builder prefers white pine); but such a room would seem more attractive if the grain of the wood show; of course, it may be stained and finished in any way we desire.



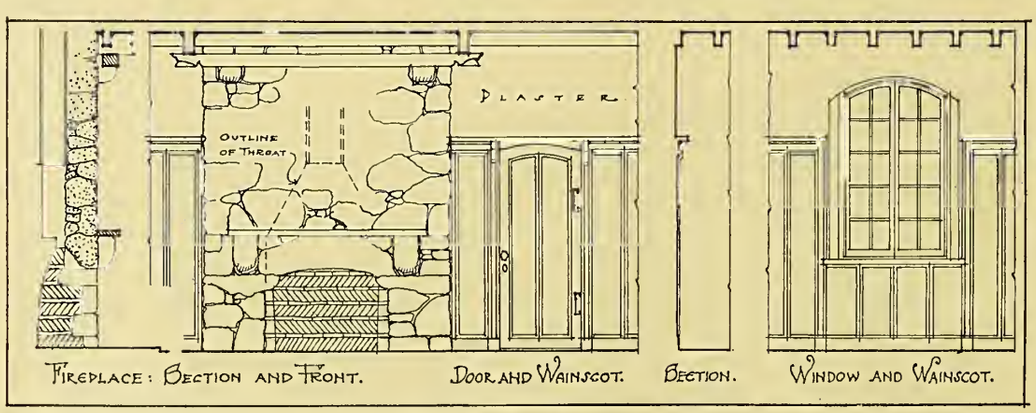
The woodwork at a larger scale; the different pieces lap each other so that their shrinkage would cause no open cracks; wainscot board should be stained before the half-round moulding or the battens are applied to prevent unpainted cracks

Here, in the East, there are the following woods, ranged approximately in order of their cost, based on a thousand feet each, board measure, planed one side:

Cypress (Chestnut, if it can be had at all)	$35.00
North Carolina Pine	35.00
Georgia Pine, Birch or Common Red Oak	40.00
Maple, Ash or Red Gum	60.00
Best Quality, selected, kiln-dried, Quartered Oak	100.00

The rarer woods, like good mahogany or circassian walnut, would seem inappropriate here, too fine and delicate for the rough stone; American walnut is now unobtainable. However, those listed above fill almost all needs. A further survey of their qualities might be interesting:

Cypress—From swamps in the nearer Southern States; a soft wood, easily worked; stands dampness fairly well—i. e., does not shrink, swell or warp badly; is easily obtained "clear"—i. e., without knots; has a beautiful and varied grain in layers alternately hard and soft, which swell irregularly under stain and varnish so that a perfect level surface is almost unobtainable, if one wants such a thing; then, too, it is unsatisfactory if uniformity of color is desired, as different pieces and different parts of the same piece vary from light to dark.



Elevations—proportions may be somewhat changed to suit real conditions; stones of the chimney all irregular, if possible, stones that naturally suit being chosen for the lintel and the corbels under beam and mantel-shelf

North Carolina Pine—Cut principally from the short-leaved Southern pine; neither soft nor hard; stands weather fairly well; easy to obtain "clear"; has a good, definite grain; does not take paint as well as the softer woods, but is excellent under stain or varnish; stands hard wear, so is used in floors, but in such a position it should always be "comb-grained,"—i. e., cut radially, just as "quarter-sawed" oak is cut—for then it cannot wear splintery. This adds twenty-five per cent to the cost.

Georgia or Yellow Pine—Principally from the long-leaved Southern pine; resembles the N. C. pine, but is far stronger, stiffer even than oak, so it is used widely for heavy framing timbers; contains much resin, which exudes through any paint applied to it; stains do not sink into it, but it can be shellaced and varnished its natural yellow color.

(*Continued on page 239*)



All the decorative elements here are effective

Distinction in Windows

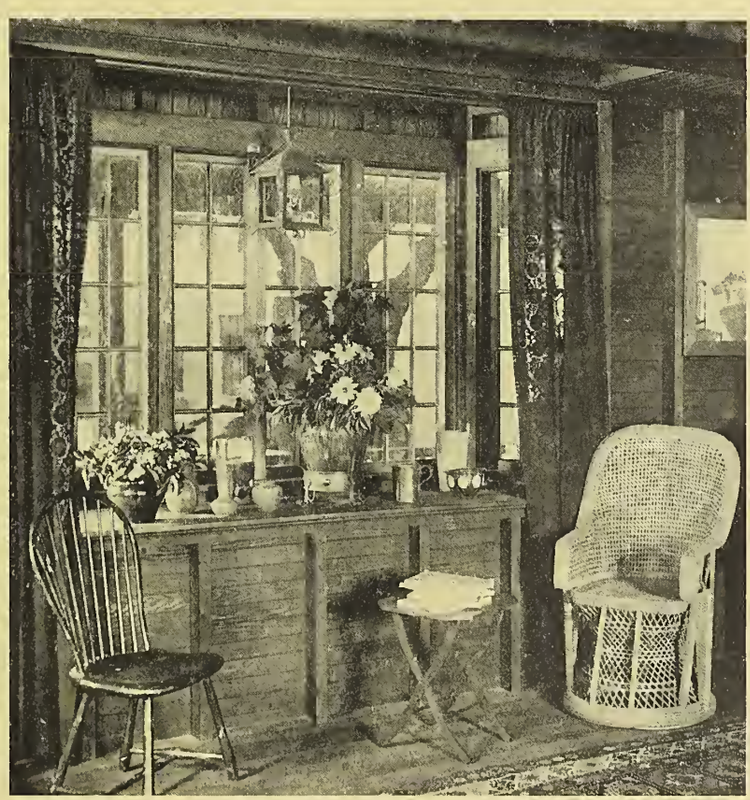
DEVICES FOR GLAZING—THE ARRANGEMENT OF SILLS AND FLOWER DECORATION THAT ADD TO THE GENERAL ATTRACTIVENESS OF ROOMS—THE POSSIBILITIES FOR MAKING THE MOST OF OUR WINDOWS

BY MARY H. NORTHEND

Photographs by the Author

A WINDOW is an integral feature of a room. It is a decorative entity, a resource full of latent possibilities. We shall never get the best results out of our rooms till we become fully alive to the decorative importance of the window and bestow upon it a due measure of our attention. A window is far more than a mere aperture in the wall to admit light and air. It is a potent factor for good or ill and may go a long way toward making or marring a room.

Let us consider several of the possible ways in which window treatment may be made to add to the general attractiveness of our rooms. Of course, suitable curtaining is the first means of beautification that will occur to many readers, and curtaining is undoubtedly one of the best ways of achieving an agreeable and satisfactory result,



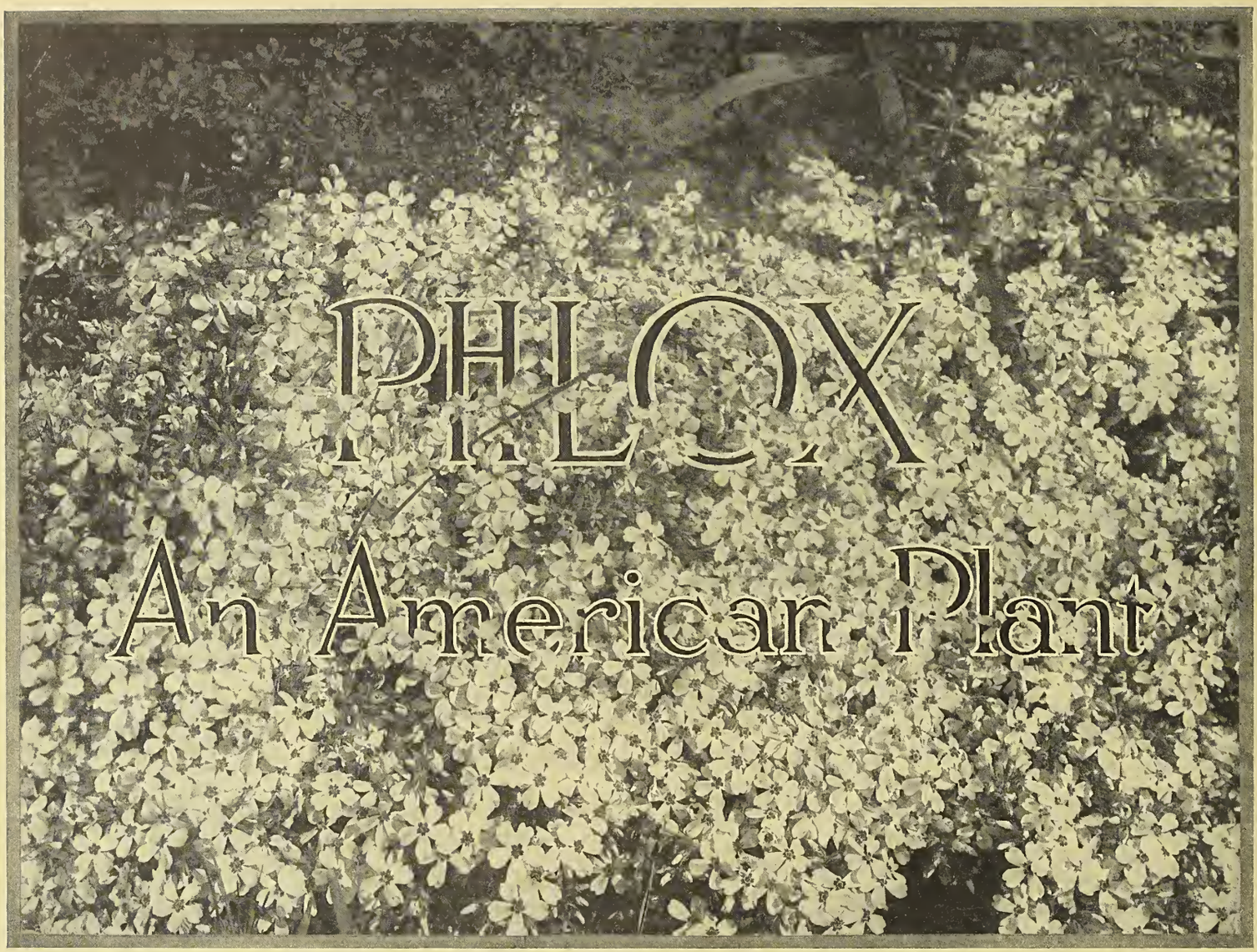
For casement windows small panes are advisable. The sill here is covered with zinc for winter plants. Fewer ornaments would have been better

but there are several other devices that are often overlooked.

The glazing of the window is in itself an important decorative factor to which too much attention cannot be paid. Large panes of glass, filling the whole sash, may have certain advantages when it comes to cleaning or to affording an unobstructed view, but they can scarcely be regarded as beautiful or as adding to the charm of a room. For all the help they give to the decorative value of a room, the window might just as well be a featureless, staring, opening in the wall. Windows glazed with these big panes need all the softening effect that curtains may be made to give.

The problem of decorating a room will be much simplified and much aided by having sashes with the smaller,

(*Continued on page 241*)



A carpet of *Phlox subulata*

THE HARDIEST AND LONGEST BLOOMING FLOWER IN THE GARDEN—ITS ORIGIN AND RECENT DEVELOPMENTS — FALL PROPAGATION — HOW TO CARE FOR SEEDLINGS

BY GRACE TABOR

NOT so very long ago an English writer dwelt at some length on the fact that this magnificent and beautiful flower has no past—that it is strictly a modern plant—and that when the great writers of the Elizabethan Age, who so frequently made mention of the flowers of their time, were busy with their quills, phlox, in its numerous natural varieties, grew only as a weed in the untrodden wilds of North America. So it makes no appeal to an Englishman's patriotism—nor to his sentiment as an old-time favorite linked with the lives of many generations; yet, in spite of this, its position is all its most ardent admirers might wish, because, as this writer explains, the plant compels interest by its own merits.

It does, indeed; and when we consider that in addition to these superlative merits, we in America have the knowledge that it is a contribution of our own land to the gardens of the world, surely our enthusiasm for this flower ought to equal the enthusiasm of the Dutch for their bulbs (which are not distinctively Dutch, by the way), or for the people of the Far East for their chrysanthemum and iris.

Patriotic fervor may very well become frenzy before a mass of this sumptuous plant, well placed, well cared for and, therefore, well rewarding the horticulturist. In addition to beauty of bloom and of coloring few plants have so exquisite a fragrance as practically every variety of phlox. Moreover, there is no species of herbaceous plant—that is, of hardy flower—that will provide the garden with bloom over such a length of time as the varieties of phlox; and it is rarely the victim of attack by either insect or disease! What more could one ask of anything that grows?

To be sure, a great deal has been done to make this plant as desirable as it now is: hybridizers have been at work with it for more than a hundred years, and the original forms found here in the wilds of North America were nothing to boast of, even though they were rich in promise. The two principal species from which the great race of present-day phloxes are descended, are *Phlox paniculata* and *Phlox maculata,* but others enter in here and there along the line. So, for convenience in referring to them generally, the hybrids are dubbed *Phlox decussata*—which is a synonym for *paniculata.*

To begin at the beginning, however, we should consider the early spring flowering species first. These are distinct from the

later summer flowering kinds embraced in the *decussata* group, in several ways—notably in their creeping habit and their lack of fragrance. *Phlox subulata* is probably familiar to everyone, for few old dooryards lack a mass of it—usually in its least attractive color, which is a vivid pinkish-lilac. It is used for ground cover and makes a thick mat, like a rug, wherever it once is established, spreading each year little by little. Partly covering a boulder or on a rough bank there are few things more effective, if a white flowered form is substituted for the rather painful rosy-lilac. The plant varies greatly and the white forms frequently run into pink and pale lavender in most wonderful opalescent effects. But the out-and-out lavender form is never anything else; so I should never advise buying it. Get the white and let it develop color if it will, in preference to this other shade.

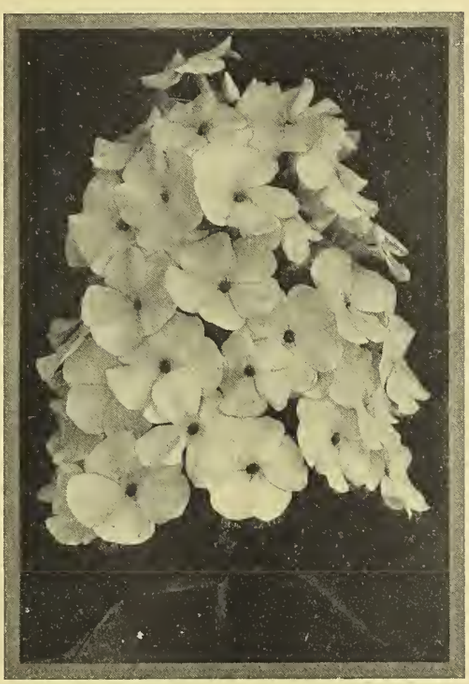


No flower equals phlox for massing along borders as background. *Divaricata* shown here blossoms from May until the time of frost

Another low-growing phlox is *P. Douglasii*, suited to a dry soil where *P. subulata* will not thrive. This also comes in white and runs from this to purple. Then there is *Phlox reptans*, with really blue-purple flowers, recommended as a carpet plant where one wants this color.



"Queen," a hybrid, with pinkish-white petals, shows evidences of foreign crossing



From a wild flower found throughout the southwest was developed the hybrid "Miss Lingard"

It is less dense growing and a taller plant, however, than *P. subulata*, and so is less satisfactory as a mass, except in such places as do not require a planting for close inspection. It is too loose and straggly to be very satisfactory, and, as a general thing, I would advise sticking to *P. subulata* for all carpet effects wherever they may be—unless the soil is very dry, in which case use *P. Douglasii*.

But it is not to be understood by this that *P. subulata* requires wet ground. It will not do well at all if there is too much moisture and frequently rots away in spots, if it has been a long time planted, when there is an extended period of rain or damp weather. Clipping it off close to the ground—that is, shearing away the leaves all over the mass, not cutting away the stems themselves—is said to be a preventative measure, after the blooming is done.

Another early spring blooming species is the blue flowered, fragrant, wild Sweet William—*Phlox divaricata*—which does so well in shade. The unusual color of it makes it particularly effective where the sun does not shine, and if a garden has a touch of wilderness about it nothing can be lovelier than a mass of this edging a wood. It is a creeping plant, yet its flowers rise on stems sometimes eighteen inches high, and it may be used in the garden if no woodland border invites it and one is anxious for its color and early time of bloom.

The early flowering division of the tall growing phloxes begins to blossom in May, and from then on until frost the procession moves, following discrimina-



A typical form of *paniculata* hybrid has rose-colored petals and dark eyes

ting selection—and moves constantly uphill, we might say, the better to impress the mind with the one real distinction which hybridization has left us between the early and late flowering kinds. For



A brilliant red is *Phlox coquilicot*, a late blooming French hybrid



A seedling with good markings—the sort of thing to work up to

the late flowering phloxes are generally taller than the early ones, although the early kinds bear their blossoms in deeper panicles that are more nearly like a cone in form. The late ones have broad, flat heads of flowers—more like a cyme, although not quite so flattened.

If any gap in the procession of bloom should be left through an error in calculation due to climatic or soil conditions, it is perfectly possible to fill it by cutting back some of the late flowering plants early in the season, thus retarding the formation of their flower heads. But with the right selection this will not be necessary.

The earliest bloomers have not the range of color that comes with the late flowering varieties, but "Miss Lingard," which is a lovely dazzling white with an eye of faint lilac, is beautiful enough to compensate for the deficiency in pinks and reds—when these are to come later. Then there is "Mrs. Dalrymple," another white suffused with a blush and showing a scarlet eye; and "Hercules," in rosy-lilac, if one likes that color. I do not; but that is not perhaps sufficient season for not mentioning it.

Coming along into July there is the fiery "Coquelicot," which is a scarlet as vivid as flame, and which must not go in the company of any varieties having a hint of the so-difficult-to-avoid lavenders and lilacs and maroons, or there will be war. And then there is "Albion," a fine strong-growing white, with faintly reddened eye, and "Elizabeth Campbell," one of the most brilliant and showy of pinks—a salmon shade, lightened a bit with shadings and made vivid by a dark red eye; and "Tragedie," very rich and dark in a carmine tone with vivid red eye; and "Jeanne d'Arc," loveliest of late flowering white, pure and clear; and the dwarf "Tapis Blanc," with its enormous snowy flowers at a height of perhaps twenty-four inches from the ground—a veritable bank of snow.



This annual, *stellata*, is a native of Texas. It has a variety of colorings



A mass of mixed varieties showing the result of hybridization, which invariably develops sports

The growth of phlox starts very early in spring, therefore it is much better to plant in the fall—from the fifteenth of October on and into November being the accepted time. Be sure after setting out the plants that a mulch of leaves or strawy material is spread over the ground an inch or so deep, and after the ground itself has frozen, deepen this mulch to six or eight inches, to insure its staying frozen. Otherwise the newly planted roots, which have not had a chance to work their own way into and around the soil lumps, will be thrown out completely when a thaw comes.

Almost any soil will suit these plants—for they are hardy natives over all the length and breadth of the land. But they appreciate and

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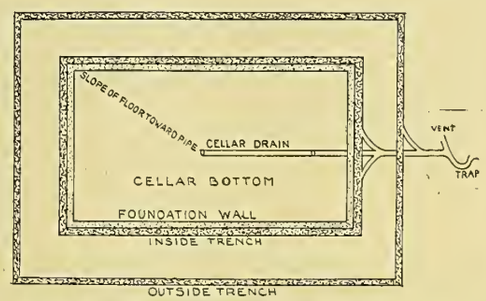
Making the Cellar Dry

A PRACTICAL SOLUTION TO A PROBLEM FACED BY FOUR OUT OF EVERY FIVE HOUSE OWNERS—WHAT TRENCHES TO DIG—DRAINAGE—WATERPROOFING THE WALLS AND FLOOR

BY GEORGE E. WALSH

PHYSICIANS have long realized that damp cellars are the cause of a good deal of household sickness, and to guard against it architects and builders have in recent years designed many methods of making cellars dry. Despite this, it is estimated that fully eighty per cent of all present cellars are more or less damp. It costs a little more to secure dry cellars when building a new house, and there is no question that it pays directly in the end. The common problem of to-day is what to do with cellars that are damp in houses already constructed. It may be easy enough to correct the evil in future houses, but must all those built in the last twenty or thirty years go on breeding sickness through the accumulation of dampness?

This is a real and vital problem—one that concerns nearly four out of five owners. Some may escape the evil because of their fortunate situation on high, dry and well-drained land, but even many of these houses have damp cellars during rain storms that continue for several days in succession. Waterproofing inside and finishing off with a concrete lining may prove sufficient for many of these houses, but for those located in low regions where springs and the water level make the soil perennially wet in rainy seasons, this will not suffice.



Showing the drainage for the cellar floor and how outside trenches divert water

The problem can be handled without very great expense, however. In the first place, the cellar floor should be dug up and a layer of several inches of crushed rock or stones should be put down. A drain pipe should be laid in this layer just below the surface of the floor, and at one end it should be connected with the cellar at its lowest point. The floor of the cellar should slope just enough toward this drain pipe to carry all the water toward it. After the layer of stones has been leveled, a surface of concrete should be put on and tamped down. Then on top of this should be applied a waterproofing coat of hot coal tar or dehydratine paint or any of the standard waterproofing material. Above this an inch thick layer of cement finishes off the floor.

This work is not so expensive as it may seem in the telling, for inexpensive labor can be employed for digging up the floor and laying the surface of concrete. The object of the drain pipe is to carry off any water that settles under the cellar floor from the sides or from springs. Such a pipe should connect with the sewer some distance from the house, with vent pipe and traps to prevent the backing up of sewer gas in the house. It should not connect with the sewer drainage pipe system in the house.

This method of protection from rising waters, however, will not prevent water from leaking through the walls on the sides, which may cause as much dampness as any water that backs up under the floor. That part of the problem must be dealt with independently and from the outside. All around the foundations of the house dig a trench about two or three feet wide, and to a depth just below the cellar bottom. A four- to six-inch porous drain tile should be placed at the bottom of this trench, with the slope toward the sewer pipe. The joints of the pipe are not cemented, but placed together rather loosely in their sockets. When the pipe is laid and connected with the sewer, the trench is filled up with broken rocks or loose stones to within a few inches of the grade line. On top of this soil can be placed for sowing grass seed. The drain tile opens into this trench at the lowest point and has a gentle slope toward its sewer connection. Thus the water that ordinarily leaks through the walls of the cellar enters the trench filled with loose stones and follows it to its lowest level, where it enters the drain tile, and is thus carried away.

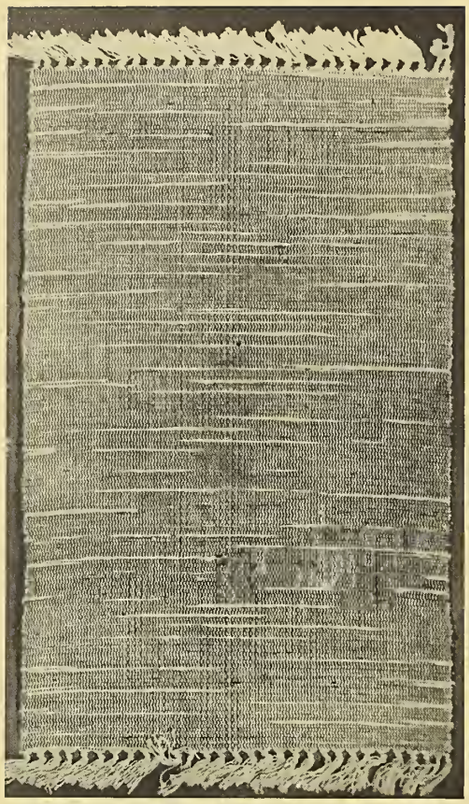
In very wet situations, waterproofing of the walls of the cellar on the outside is essential, even where such a trench has been dug. After days of very heavy rains the water may fill the trench and clog the drain pipe. It will then leach through the foundation wall. If a waterproof course is applied to the outside of the walls when the trench is dug all danger from this will be avoided. The waterproofing paint, tar or other material can be applied directly to the outside of the foundation walls and then a coat of cement placed over it. This cement should be of one part cement to two parts sharp sand. Apply it and smooth down with a trowel. With such a protection no amount of rain will fill the trench sufficiently to leak through the waterproof course.

There are exceptional places where underground springs make it very difficult to waterproof a cellar and always keep it dry. This is usually in low regions where the slope of the surrounding land pours an abundance of water toward the house. For a cellar located in such a wet place another trench six feet from the house is sometimes necessary. This is dug all around the house at a uniform distance from the trench close to the foundation walls, and has a drain pipe laid in it and connected up as the former. This trench, however, need not be so deep. If it is carried down well below the frost line the result will prove satisfactory. It is intended chiefly to catch the surface overflow from the higher ground and thus relieve the inner trench of a surplus of water. This trench is filled also with coarse material, and a surface soil left on top sufficient to provide nourishment for the grass.

Two such trenches with their drain pipes will relieve any house of all dampness. No matter how wet and springy the soil may be, none of the water can find its way into the cellar. Houses treated in this way have stood on meadows and in swampy regions with their cellars perfectly dry. Too much dependence cannot be placed upon waterproofing. Great as this may prove, in actual practice water will accumulate around the house and cause dampness unless trenches and drains are added to carry off the surplus in very rainy seasons. Of course, some houses built on high ground with the natural drainage away from it may not need the trenches, but, even so, trouble may be occasionally experienced in exceptional weather.

Occasionally we find a house which is comparatively free from water, but during wet weather of a prolonged nature the inside of the walls are covered with little drops of moisture. There is never sufficient to cause water to collect in a stream or puddle, but just enough to produce general dampness. It is not neces-

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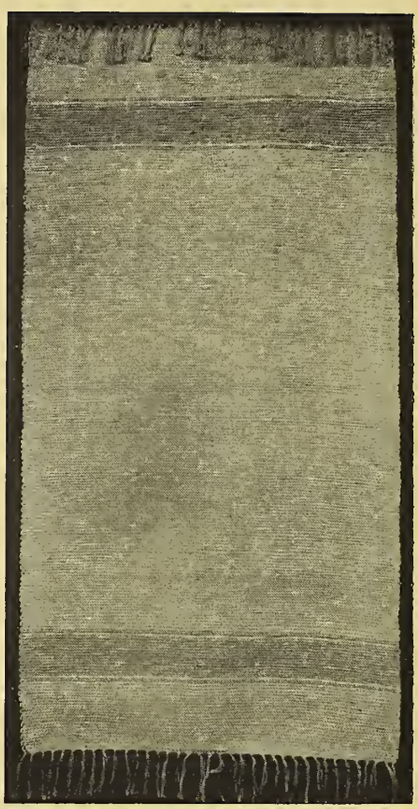


Rag rugs, the negligée of floor coverings

New Ideas in FLOOR COVERINGS

DECORATION UNDER FOOT—THE ADAPTABILITY OF VARIOUS TYPES OF RUGS TO PARTICULAR FLOORS

BY LYDIA LE BARON WALKER



For bathrooms and nurseries, rag rugs

SOMEONE has said that if the neck and feet of a woman are neatly attired, that alone is sufficient to give her a refined appearance. A similar observation may be made regarding the floor of a room; if it is appropriately covered, a tone is imparted to the whole. This is being appreciated more and more. The present purpose is to outline certain new ideas that have been developed on this important subject. It is not to be expected, however, that changes in rug styles will be as radical or frequent as those that affect feminine fashion. Changes, of course, there are; but one must for the moment divest his mind of the American penchant for lightning changes, and remember that the best rugs are still the products of the more leisurely Orient. Not that current influences fail to be felt even there. That they are felt is evidenced by the modifications that bring even the Oriental rugs into harmony with our Western decorative ideas.

Some of the changes noticeable in the latest rugs may be indicated by broad generalizations. Take the matter of color, for example. The colors of the present rugs in a measure reflect those recent art tendencies which have attracted so much attention. They are brighter than heretofore. Among the colors, blues are coming into strong favor. The vogue for a pronounced color in Oriental rugs generally lasts for about three years; for inconspicuous colors, even longer. Among the latter are browns and tans, favored by many on account of their adaptability to general surroundings where the strict matching of positive colors is not an object. As already intimated, the stronger feeling of the moment is towards pronounced color.



A chaste arrangement of small rugs is advisable for the hallway, especially adaptable are the Orientals of inconspicuous coloring

Again, the new rugs reveal altered ideas as to shape and proportion. The shape of such floor coverings for many of the most important rooms in the house is square, or almost so. Like the color element above referred to, this accords with the recent art tendencies, which have also their dimensional aspects. For less important rooms, the "rule of square" is relaxed. For them, as for porches, sun parlors, and the like, the round or oval shape is prominent and interesting; but even the traditional oblong is not out of place. Thus it will be seen that what is correct and fashionable for one room would not be for another; and what is demanded for a city residence is not needed for a country bungalow. There are rugs which may almost be called the "negligée" of floor covering, all right in their place. They will be referred to

again. So much for the broader lines of generalization.

To be more specific, let us make a brief review of the leading families, so to speak, among the rugs, those which embody the latest and most attractive ideas and sturdy virtues. And let us note the adaptability of the various types to particular floors. At the outset it is proper to say that the Oriental is now, as always, the aristocrat among rugs; it is always the best. Nor is it necessarily the most expensive, in view of its wearing qualities. It has come to be almost a requisite for the reception room and living room of a well-equipped home; and, indeed, there is scarcely a room for which it is not suitable. In no other rugs are such superb designs to be found. The variety and play of colors render them adaptable to decorative schemes. American influence has increased this adaptability, because the distant makers are now far from indifferent to this market and its tastes. We might go so far as to formulate a maxim: When in doubt, buy an Oriental rug.



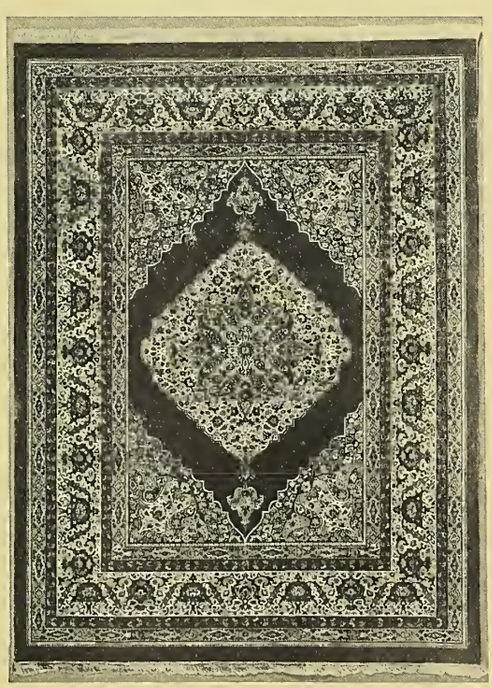
The position of rugs is the secret of much of their effectiveness. This view of living-room and dining-room shows the variety of straight and diagonal arrangements of small rugs

Still, it must be admitted that a wish is one thing and a pocketbook another. The spirit may be willing while the purse is weak. In such case the domestic replicas of Oriental rugs come almost as a boon. They claim to be nothing other than what they are; they are, frankly, replicas. There is no deception. But they are actually so good that they have won a high name for themselves. They have the same kind of color and pattern appeals as the Orientals, fit similarly into decorative schemes, are applicable to the same class of floors, and, like Oriental rugs, are always correct.

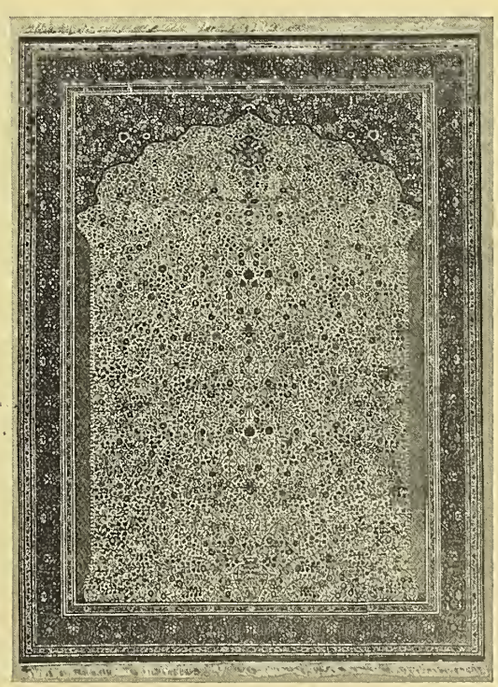
Among foreign products, the Scotch rug occupies a prominent place. It has much to recommend it. For one thing, it is all wool and thoroughly dependable. A Scotch rug is generally guaranteed not to fade. These rugs come in all sizes, from small to large, but they adhere to the conventional oblong shape. The Scotch are proverbially conservative; if they were not conservative they would not be Scotch. The designs of the rugs are attractive. The centers are generally plain, with ornamental border. There is an appealing precision and detail about the border that might suggest French inspiration, and yet the rugs are quite distinctive. In these rugs also blue appears to be a present favorite, though pink, yellow, etc., are in evidence.



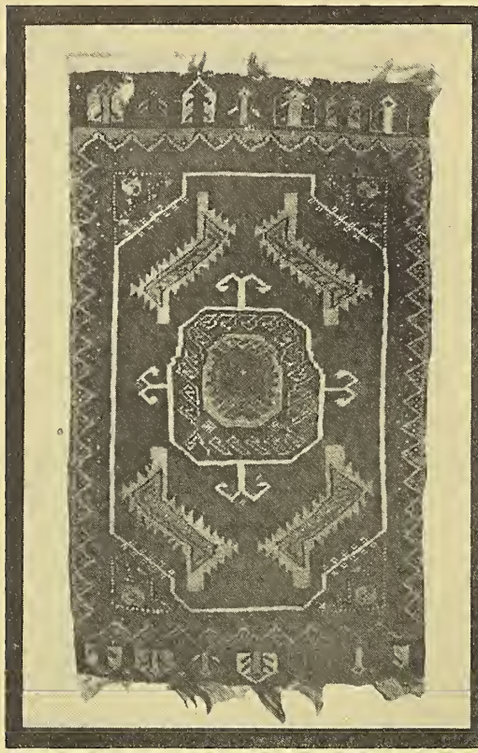
An American-made silk mosque rug of the pronounced colors that are in vogue at present



A Tabriz full of contrasts—old ivory field, Indian red outer band enclosing the medallion



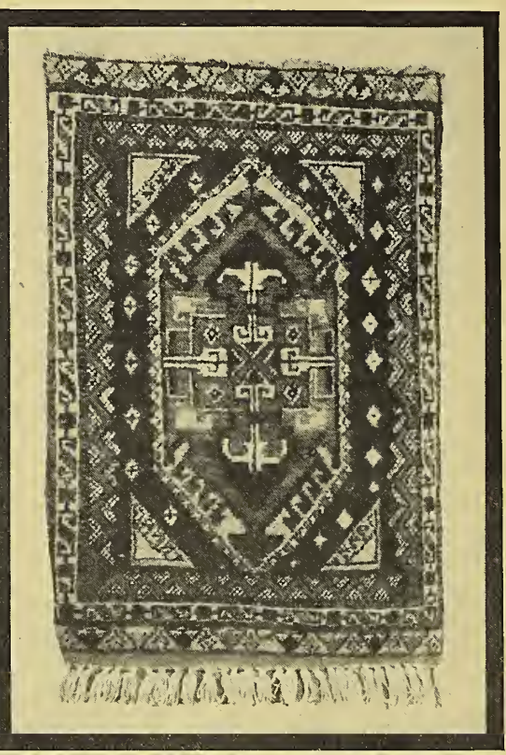
A Kazan prayer rug copied in America and sold at low price. Suitable for hallways



An antique Anatolian mat of moderate cost that can be used effectively in small places



A Daghestan, with vivid coloring, lends itself well to a decorative scheme



Suitable for bungalow and country house are such moderate-priced Orientals as this Anatolian

The Scotch rug is sometimes used for the dining room; it is admirable for informal sitting rooms and bedrooms, and, in fact, for all rooms except the principal one. It is not expensive, especially when its merits are considered.

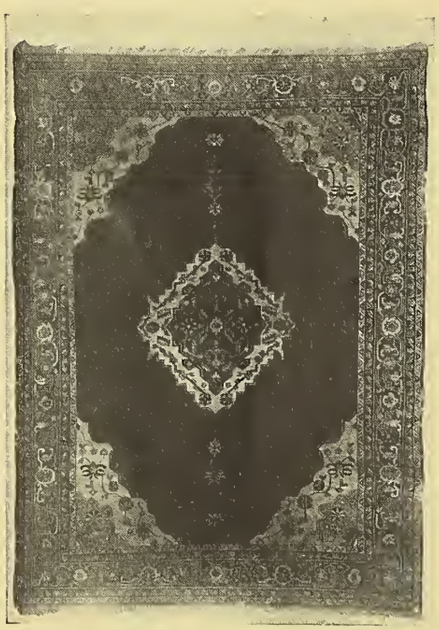
Speaking of bed rooms, there are available bed-room rugs, definitely so called. They are characterized chiefly by simplicity of design, delicacy of color and lightness of weight, with a view to easy handling and sanitation. Before passing on, it is proper to say a word regarding the cotton and wool rugs, which are intended for the same class of floors as the Scotch rugs. It is possible that there may be good cotton and wool rugs; but the writer views such goods with misgivings, and has never found any that were satisfactory. Their claim to favor is the plea of economy. It is true that they cost less, but their decorative value is short-lived; at least, such has been my observation. They may harmonize with one's color scheme when first bought. The fading process soon spoils the effect. To people of discrimination, a faded rug is nothing less than an eyesore, unless the rug be Oriental.

There is one interesting variety that forms a class apart. It comprises the fibre and grass rugs. The principal grasses employed are flag grass, prairie grass and rice straw. The fibre generally used is that of the cocoanut, and even the coarse husks find their way into rugs. One is surprised to find the husk rug capable of such fanciful treatment. One may find objects of nature, leaves, birds and clouds,

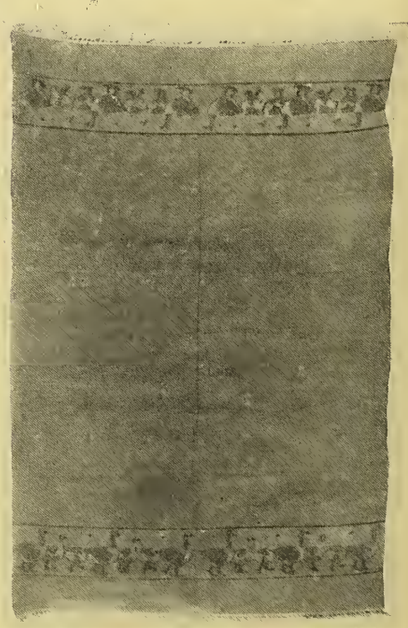
(*Continued on page* 254)



A blue bedroom consistently carried out in line with the latest impulse for that color with blue rugs



Where price is no obstacle, a Tabriz is the best for living-rooms and library



An animal border for the nursery rug must always remain a favorite



EDITOR'S NOTE: *The garden club is a great factor in neighborhood betterment. Here is a true story of the work of a certain such club and its accomplishments, taken from the diary of one of its members. What this club actually did should be a stimulus to all who love gardens, and a guide to the ways and means of improving our towns and villages. These chapters began in the February issue, when the organization of the Club was discussed. Each installment shows how the program of activities was followed out.*

SWEET discourse had we this month at Helen Brinkerley's from a lady whose success with everything indoors is perfectly phenomenal; and she told us what to bring in from the garden and how to treat them when we got them in, and what to expect of them if we brought them in and treated them properly. "Echoes of the garden" she poetically said we might have, during the major portion of the winter, if we followed her directions. For every one of the things she told about she declared she has tried herself. And it seems likely that she has, for Helen got hold of her through some friend of the people she is visiting. So she is not a professional—and has nothing to sell!

She told about bringing in a great many more things than most of us have—or are ever likely to have, I fancy. I, myself, do not care much for house plants and would rather most of the things fancied by the fanciers were conspicuous, in my windows, by their absence. But, of course, her lists could be boiled down as much as we wished; and mine, after boiling, contains the following—as the collection advertisers say: some baby crimson rambler roses—Mme. Norbert Levavasseur is the name of this really nice little thing; some heliotrope; some mignonette; Paris daisy, both yellow and white, and lavender and rosemary and mint. And—oh, yes, of course!—the chimney bell flower, which is *Campanula pyramidalis*. Really I do not know where I shall put all these, but I am half promising myself a sort of window-extension make-believe little greenhouse, on the south side of the dining room. It really can be managed without much expense, and I do not see how I am to do without it. Which is, of course, the next best thing to having it.

If I cannot have it, however, I shall cut down on my list and not attempt to have more than the one or two things that I like the best—one rose and probably the heliotrope, and some pots of lavender and mint and rosemary. Whatever else I do not have, I must always and will always have these. I am doubtful about getting any of the heliotrope into pots from the garden, for it is impatient of transplanting. So, lest its impatience gets the better of its constitution and carries it off in a rage, I am starting some new seedling in pots, and these shall be my special care—for the heliotrope fragrance is of all the most delicious I think—especially when I am smelling heliotrope!

Some rosemary and lavender from seed of my own sowing I have stuck around here and there in the borders, and this needs only to be lifted and potted to come indoors. Nothing ever gets the matter with it, and the dark, strap-like leaves of the first on branches that twist themselves somehow down on to the earth of the pot and over its edges are attractively colored, as are the gray-green plump little leaves of the second—and both have a fragrance that is indescribably delicious! A pot of one or the other in every room is my rule. And a pot of mint in the kitchen.

The crimson baby ramblers, she said, flower for her actually all the time. It seems a pretty tall story, but I know they bloom all the time in the border, and properly taken care of I suppose they may keep it up. Put the plant in a ten-inch pot, she said, with fully two inches of drainage material in the bottom, and then just ordinary good garden soil, with a sprinkling of bone meal in the top layer of it. Then give up a sunny window to it, where the temperature is about sixty-five degrees, watch it for red spider and spray whenever one of these critters appear, water it whenever the top of the soil looks dry—and cut the roses as fast as they fade.

With some of my pink baby ramblers I may do the same, although she did say that the only one that fully repaid the trouble was this crimson one. No harm to try, however.

It is quite impossible to transplant mignonette! But, as it comes from seed in about two weeks and reaches the blooming period in between four and five months, it is not too late to begin with a few pots of it, if anyone loves its fragrance. I do, and so I am starting four little tiny pots, two inches across, with seed. The earth for this she directed to be made very fine and soft, just as in flats for seed; then in a little hollow in the middle of the pot two or three seed are to be dropped and covered ever so lightly with earth. When they are all up and you can see which one is the huskiest, pull up the others, giving this fellow the entire place. Before very long the pot will be filled with roots; this is the signal for carefully getting the whole mass of roots and earth out of this pot and putting it into one twice the size, without disturbing it in the least—a ticklish job, it seems to me.

But it seems if you pick the pot up and put your hand flat across the top of it, second and third fingers enough apart to let the little plant come up between them, but not far enough apart to let a bit of earth fall through, then turn pot and all upside down and "tunk" on the bottom of it, the earth and root ball will cleave from the sides of the pot perfectly and come out. Then it can be turned back over and lowered into the four-inch pot which is waiting with earth already in it and some additional to sift around the sides after the root ball is in position, without being disturbed in the slightest degree. But all this will not happen as calculated, she warned us, unless the earth around the plant is as moist as a previous day's thorough watering will make it.

When these four-inch pots get full of roots the same performance must be gone through with again, shifting this time into

(*Continued on page 247*)



A Spring Garden Made in the Fall

It is hard to believe that this is a city lot

NATURE EFFACED THE ARTIFICIAL LINES ALONG WHICH THE GARDEN WAS ORIGINALLY LAID—BECAUSE HARDY PLANTS ARE USED, THE LABOR CEASES LONG BEFORE HOT WEATHER ARRIVES—A SOLUTION FOR THOSE TO WHOM GARDENING PROVES TIRESOME IN SUMMER

BY BERTHA SCOTT

WE will agree that there is no excellence without great labor, but occasionally we are allowed to choose the time of our labors, thereby making our work more enjoyable. All of us who have even played at gardening have felt the enthusiasm that comes with the rush of spring ebb slowly into indifference—and, alas! sometimes in August, into frank disgust.

Consequently, unless one has strength and enthusiasm that heat and drought cannot affect, I think that in a garden at all elaborate it is wise to emulate the example of the spring garden at "Liberty Hall," in Frankfort, Kentucky.

From March until early in June this garden is aglow with riotous masses of color—something to remember all summer. Then when the hot, dry days come, the tea roses and the shrubbery are enough to make the garden the most desirable retreat for rest and quiet. But all active gardening has long since been over.

Then, too, this is entirely a hardy garden, and that means much less work than where annuals are used. A few days' work in the fall, transplanting the bulbs that tend to crowd, and covering the other bulbs and plants with a protective mulch—then all is in readiness for the next year. The spring garden will of itself burst into bloom at the first hint of green in the trees and carry its lovely pageant into early summer.



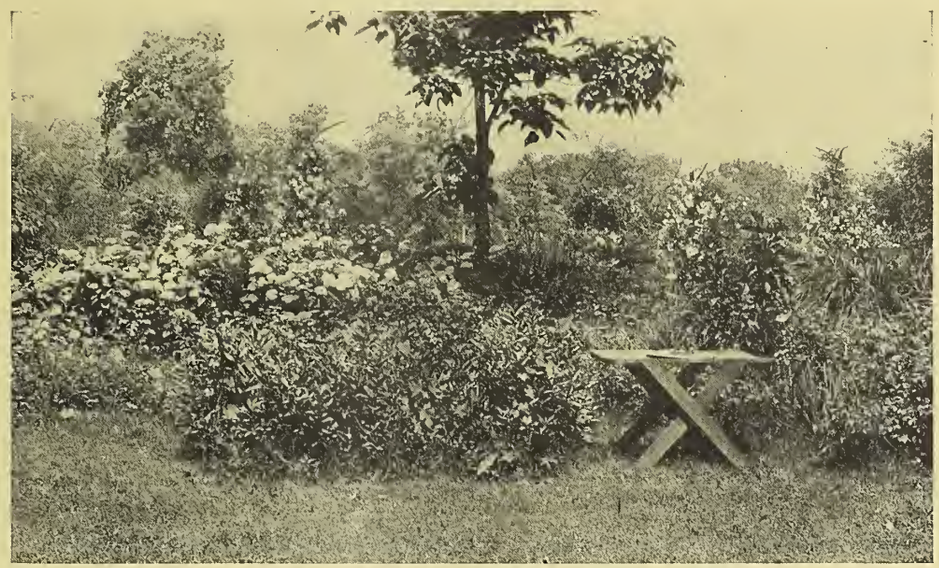
It is entirely a hardy garden requiring only a few days' work in the fall—transplanting bulbs and spreading the protective mulch

There are few settings which could surpass that of Liberty Hall's garden. A great wooded hill forms the background and between the hill and the garden flows the Kentucky River. On account of the frequent inundations, however, it has not been possible to terrace the garden to the water's edge and the lower terraces are

left in picturesque tangles of underbrush and shady trees.

Although this garden, like all old-fashioned ones, has the delightful charm of seeming irregularity, it was laid out in regular beds and walks. Each bed is bordered with hardy shrubs, interspersed with hardy plants, and, at intervals, decorative shade-trees.

Garden planning is as fascinating as house planning, and must be done with equally as much care. A tree in the wrong place may cause as much regret as some bit of inharmonious architecture. And since the ultimate results in gardening are even harder to foresee, it behooves us—the inexperienced of us—to study the plans of really successful gardens.



In shady spaces are wild flowers and roses everywhere. There is no impression of arrangement, though the garden was originally laid out to plan

When once you have entered the yard and taken the little path to the left of the old Colonial house, you could almost believe yourself in fairyland, and that there was no way of escape save the one by which you had entered. Certainly you would not believe you were in a city lot—rather that you were entering a large estate. The spruce and beech trees with their low-hanging branches screen the street, masses of shrubbery on each side obscure the fence boundaries, and straight in front of you, beyond the velvety lawn, is the garden.

Under each of the old trees in the front, in the spaces too shady for grass, are thick clumps of wild flowers—blue and white violets, larkspur and dog-toothed violets. Instead of following the fence line so closely as to seem severe in outline, the shrubbery on both sides is massed so that it gradually merges into the garden proper. Of course, these shrubbery hedges are arranged as regards height; lilac and the taller shrubs in the rear, coming down to peonies and poppies in the front.

Slightly in the foreground, to the right, is a rustic summer house, surrounded by peonies and roses. This is shaded and partly screened by small trees, wild crab-apple—the blossoms of which have no rival in all the world of beauty.

Then come the flower-beds, three on each side, with wide grass walks between, and arranged somewhat in the order of height. The impression, however, is not of arrangement at all: you would probably need to have your attention called to the fact that every bed had been planted with a border originally, and that all the bulbs and plants had been set out in rows. Nature, the artist, has allowed the iris to run over into her neighbor's territory, allowed the poppy seed to fall where they would, and has helped the roses and shrubs to branch out in all directions. In fact, it is some-

(*Continued on page 243*)



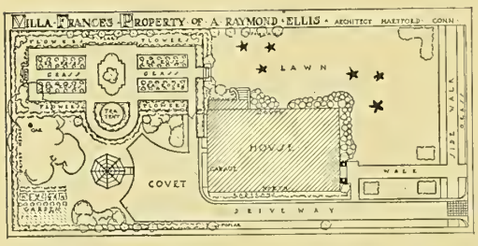
Bordering the central walls are perennial shrubs; one of the large beds is given over to roses and the other to many varieties of lilies which, with the addition of the hydrangea hedge and the arbors of Lady Gay roses, constitute the most formal arrangement of the garden



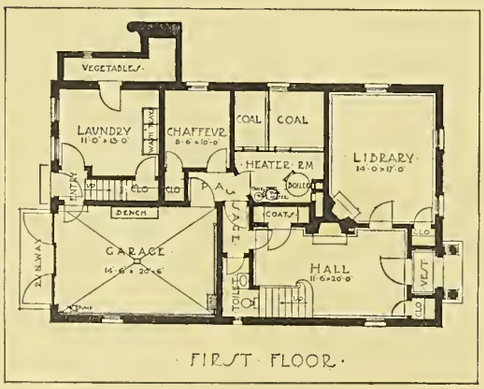
An Italian semi-suburban house, with all the floors above ground, saving space in the basement for garage, chauffeur's room, laundry and heating plant. In the front part of the basement are the entrance hall, library and reception room

"VILLA FRANCES" AT HARTFORD, CONN.

A. Raymond Ellis, architect



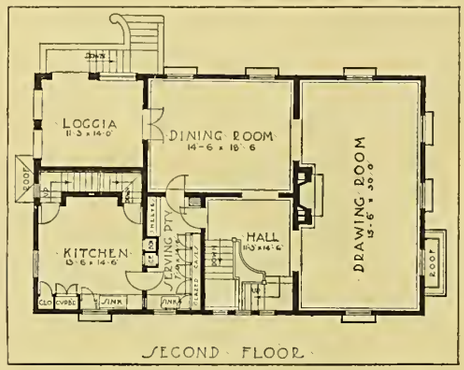
The garden plan provides for both flowers and vegetables. Topiary treatment will also be used



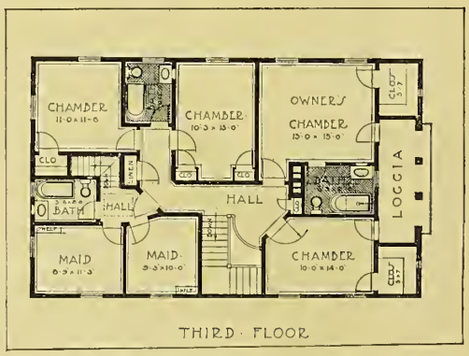
The ground floor is unusual, but shows how everything can be housed under one roof



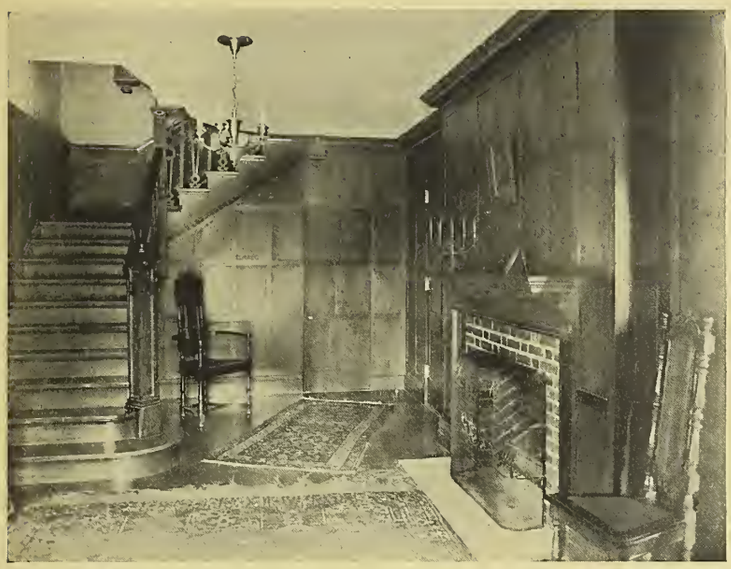
A picturesque approach is given the loggia by the high steps from the garden



A stairs hall isolates the service department. To the other rooms French windows give access



The top loggia, entered from the master's bedroom, can be used for outdoor sleeping



Formality characterizes the decoration of the entrance hall. Its position prevents the stranger from being precipitated into the family privacy



The dining-room is finished in gumwood, oiled and waxed to match Circassian walnut—a practical substitution



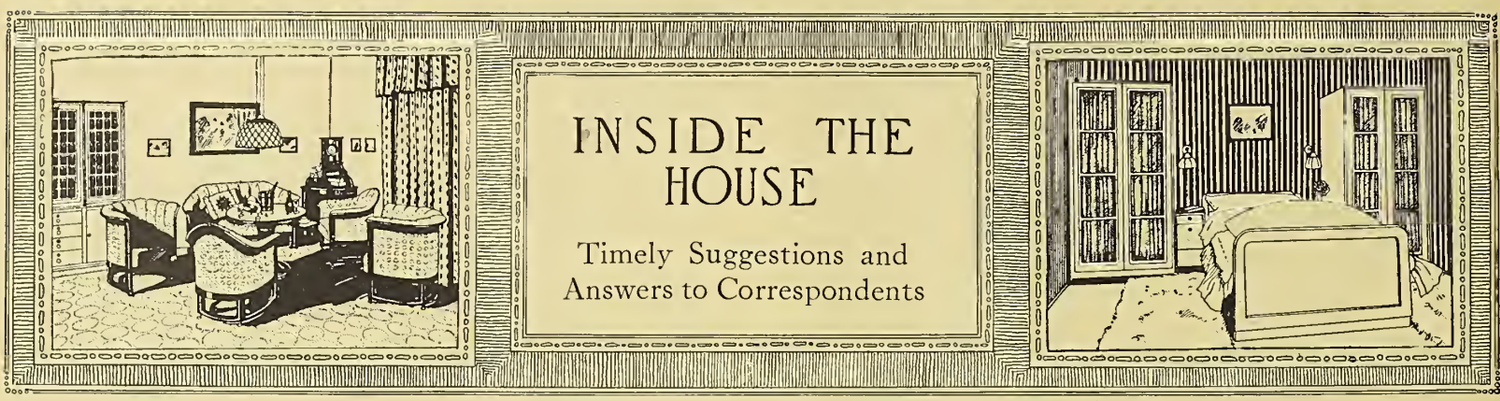
The formal Italian atmosphere is carried out throughout the house, here in the drawing-room its severity is especially noticeable



Ample piazza room has been obtained by recessing to form loggias, providing shade and privacy, and in winter permitting an enclosure



Height adds to the formal appearance of "Villa Frances," though vines and Lombardy poplars will soften the hard lines showing at present. The red-tiled roof, rounded windows and loggias are not infrequently seen in the Italian villa type



INSIDE THE HOUSE

Timely Suggestions and Answers to Correspondents

The editor will gladly answer queries pertaining to individual problems of interior decoration and furnishing. When an immediate reply is desired, a self-addressed stamped envelope should be enclosed. This department will also purchase any of the articles here described for subscribers living at a distance, or will furnish the names of the places where they may be obtained.

Adaptable Spare-Room Furniture

IN many homes there is a sort of spare room which is used both as sewing room and as extra bed room. This, ordinarily, means that its items of furniture are somewhat mixed and that they have chosen for utility rather than looks. It takes, however, but little ingenuity and work to convert such a combination of utility items into charming furniture and thereby create an attractive room. While the three items of furniture herein described are particularly adaptable to such a room they may, however, be variously used otherwise.

The sewing machine, if it be of the drop-head kind, may be easily concealed when not in use and converted into a pretty bed-room dressing table. Take a board, about a half-inch thick, that will just cover the top of the machine, cover it with cloth and tack to its edges all around, except on one side, a cloth, laid in pleats, that when in place, will just reach to the floor. The machine is placed against a wall and the undraped edge of the board is left at the back. The board may be either in one width or two, but if two are used it will be necessary to fasten them together by nailing a cleat on the under side of each end. The material used for covering and draping should be of colors to harmonize with the finish of the room—preferably of flowered cretonne. Brass-headed art tacks will prove suitable for fastening the draping to the edges of the board. A small, inexpensive mirror, with a white enameled frame, will complete the arrangement, and the sewing machine will have become an attractive little dressing table.

The room may also contain a trunk, presumably with a flat top. If so, it may be converted into a comfortable, attractive seat by covering it in a manner similar to that of the sewing machine. A board for covering the top may be used, although it is not absolutely necessary. The covering and side and end drapes may be sewed together in one piece, so as to fit over the trunk neatly without the board. A small pillow, preferably covered with the same kind of material, will add the finishing touch to the seat.

Some sort of small table is necessary, also. One that will prove an admirable feature whether the room is used as a sewing-room or as a bed-room can be constructed at very little cost and requires but very little knowledge of the use of tools, since it is to be entirely covered with cloth, except for the legs. It serves the double purpose of being a work-box as well as table. For the legs take four pieces of wood, each twenty-seven inches long and one inch square. The legs will require crosspieces for bracing, and these, to make the table more attractive, should be near the floor—within about four inches. Three pieces, also one inch square—two fifteen inches long and one fourteen inches long—fastened together in the shape of the letter H, will serve for this purpose. The inside dimensions of the finished box should be ten inches deep, fourteen wide and sixteen long, and if the boards chosen for it are one-half inch thick the following pieces will be required: two sides ten inches wide and seventeen inches long, two ends ten inches wide and fourteen inches long, and one bottom eleven inches wide and seventeen long. The top should be one inch thick and about twenty inches square. The box is to be lined with some plain material of a color that will blend with the covering material, and it will be much easier to fasten in this lining before either the top or bottom is put on. Pieces of similar material will be likewise tacked to the inside sides of the top and bottom—that is, tacked only along the edges. After this is done the bottom may be nailed on, which will cover the tacks of the lower edge. Fasten the flowered cretonne only where it is turned over the edges, and use brass-headed art tacks for the purpose. The bottom side of the box, since it will not be seen, need not be covered, and the covering of the top, instead of being tacked to the edges, should be drawn underneath and fastened an inch or two from the edges. The covering material should have the edges folded un-



Everybody has use for a small table or work-box. This one was made quickly and simply at home



The sewing-machine may be converted into an attractive dressing-table, with a board top and some cretonne

der, not only to look neater, but to give greater strength to the cloth. When properly finished none of the edges of the lining will be exposed and there will be no tacks showing except the art tacks along the top edge when the lid is raised. The top or lid will be fastened on at one end with small brass hinges. If desired a pocket may be sewed into one of the end linings, for holding small items that may be wanted kept separate from the other things in the box. When the lid is down this work-box forms a useful little table, the colors of which, except the legs, harmonize with the other furniture already described. The legs of the box-table are enameled white.

If considerable sewing is done, a large cutting table is necessary. One easily constructed and quickly brought into service may be made by taking three boards, each an inch thick, a foot wide and three feet long, and fastening them together by nailing cleats on the underside near the ends. Instead of constructing it with legs, simply lay this large top on the top of the little box-table described above. The boards used for it should be surfaced on one side at least, and the table will require no covering. A similar table top may be constructed with a pair of hinges in the center so that, when not in use, it may be folded up to eighteen by thirty-six inches in size and easily stored in a closet.

The bed and a chair or two will complete the furniture of a room of this kind. It will form an ideal little sewing room, and, when it is needed for sleeping purposes, a few minutes is all that will be needed to eliminate every trace of its having served as a work room. In other words, you possess a disappearing sewing room.

Cleaning Cretonnes

The cretonne coverings for the furniture become soiled very quickly. A heavy household expenditure is the extra laundry bill when they are sent to be cleaned. Those who possess washing and drying accommodations should make use of their advantages and launder the coverings at home.

First shake or brush all loose dirt from the coverings, soak them in water for at least twelve hours. If they are much soiled, change the water several times. Add salt to the water if they are being washed for the first time. This prevents the colors from fading. Dissolve a cake of yellow soap in boiling water, making a plentiful supply if there are many covers to be washed. Add enough to a tub of water to produce a good suds. If the water is hard a little ammonia will soften it. Rub them well in the soapy water, changing it once or twice as required. The covers should be rinsed through several waters to which salt has been added. This keeps the colors from fading. Wring out thoroughly and starch through hot starch, to which has been added some shredded white wax and a teaspoonful of powdered borax. Rub the starch well into the material and hang out to dry.

When thoroughly dry, sprinkle and allow ample time for the water to dampen uniformly each piece of cretonne. Press with a hot iron until dry.

Hanging Burlap

The problem of how to hang burlap successfully has been encountered by so many who like to take a hand in their own decorating that the following method, which has been tried out with good results, should prove a help:

Make a size of one pound of glue, which soak in a gallon of cold water for two hours. Add four pounds of very dark brown sugar and bring to a boil and boil for ten minutes. Dilute the whole with as much water as for sizing. When cold apply to boards, and follow, just before hanging, with a second coat. This method applies to wood walls; in the case of plastered walls only one coat of sizing is applied.

Paste for burlap is made in the following way: Work up a stiff wheat-flour paste and, while hot, add to a twelve-quart pailful two tablespoonsful of Venice turpentine. Paste your strip, fold and lay aside till a second strip is pasted, then take the first strip and unfold and paste again. After trimming with straight edge and knife it is ready to hang.

As burlap will stretch and the first strip will soon be out of line for the second, hang and brush the first strip up and down, never crossways. Hang the second so that the edges do not quite meet with the first. Brush down the whole strip, cut off at the bottom, then bring the edges together from both sides to a butt edge, roll down the seam and never leave it till you are sure it is dry. Always look back for seams shrinking open.

To Keep Cut Flowers

Cut flowers may be kept for a long period by burning their stems with wood. Do not use a match, as the sulphur is injurious to flowers. The charring process causes the water to penetrate the stem and sustain the life of the flowers. Chrysanthemums may be kept in a good condition for five or six weeks if treated in this manner.

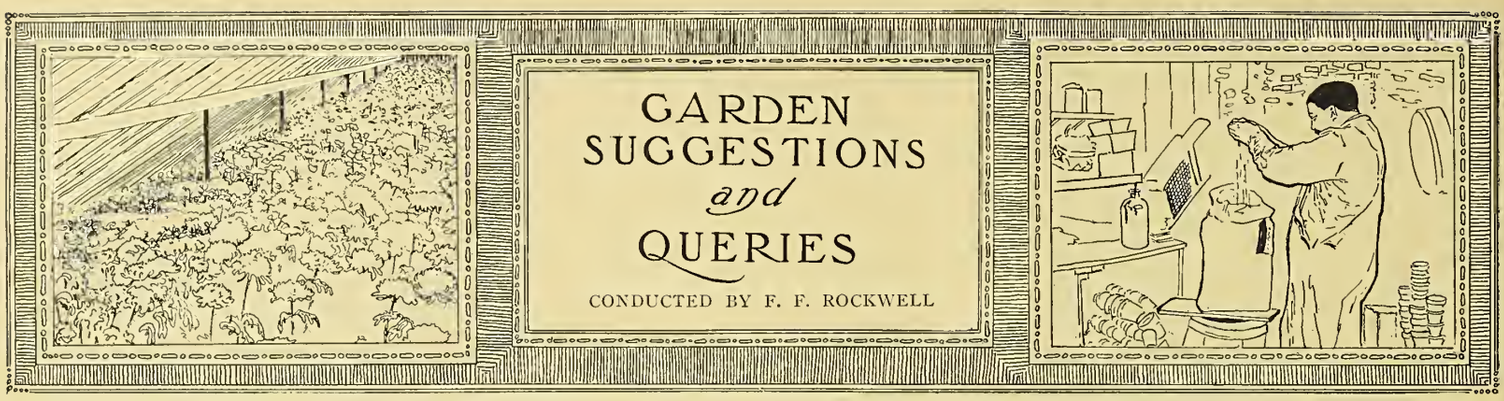


Trunks are usually such clumsy and awkward things that it is a positive relief, with a few additions, to make them do duty as window-seats

Frozen Plants

It is not a good thing for any active, potted plant to become badly chilled, frosted or frozen, yet with proper handling such freezing of the plant need not mean its death.

When potted plants are frozen they should be thawed out very gradually and kept away from the light until they have time to recover from the shock. One of the best ways to treat a frozen plant is to remove it immediately in the morning from the window and place in a cool and moist portion of the cellar, where the day and night temperature is only slightly above freezing. In this atmosphere, away from light, it will thaw out very slowly and will almost, if not entirely, recover. If there is no cellar to the house, place the frozen plant in a cool and dark room for two or three days and then bring it to higher heat and light gradually.



The Fall Garden

NEXT to April and May, October is, or should be, the busiest month in every gardener's calendar. And not only is it a month when there is a multitude of things to do, but it is in many ways the most glorious and inspiring month of the whole year. Although the days are rapidly growing shorter, the invigorating freshness and crispness of amber autumn mornings and the peaceful glowing afternoons make one eager to take advantage of every moment that can be stolen for garden work. Work in the garden is no longer a task, as it has been at times during the hot days of the last two months, when hoeing and weeding and bug-fighting wouldn't wait for pleasant weather, but becomes again an unadulterated pleasure.

Order Fall Stock Early

Much fall planting is done with plants already started—shrubs, trees, perennials and bulbs. Order early! Stocks of all these vary much more than do stocks of seeds, and, of course, the nurseryman's rule is, first come, first served. Moreover, as most fall-planted things are put in for several years, if not permanently, it is especially desirable to get just what you want, without any annoying "substitutions" due to depleted stocks. Shipment may be made at any time desired, or left to the discretion of the firm from which you are buying, who will, if requested, send your things along in time for planting in your vicinity.

Preparing for Winter

In order to avoid overlooking, until too late, any of the many things that should be attended to before freezing weather, make a list of them. There are, for instance, crates, boxes and barrels to provide for the storing fruits and vegetables; soil for your flats and pots for next spring, when the ground is still frozen hard, to be mixed up and stored in a box or barrel where it will not freeze; perennials to take up and replant or exchange with your neighbors for new varieties; late stray weeds, both in dug garden and along walls or fences near it, to pull up and burn before they go to seed; fall planting and pruning to do; possibly a rose garden or asparagus bed to prepare for spring planting; mulching of hay or leaves for the strawberry bed and the various "borders," old and new, that will require winter protection; new hotbeds or cold-frames to make; all your tools, markers, etc., put away together where they may be found when wanted again.

Making Cuttings Root

October is an ideal time for rooting cuttings, or "slips." With a few hours' work



Improvised "flat" for starting cuttings in the fall. Spread sack over before watering

and a little regular care afterward, you can readily multiply your supply of geraniums, heliotrope, verbenas and similar plants. Get one or more boxes or "flats" two or three inches deep, bore a few holes in the bottom, put in a layer of moss or fibrous screenings, and fill nearly level with clean, medium-coarse sand. Place these where they will be in partial shade and protected from storms—a corner of the veranda, where they may be covered up on cold nights, will be a convenient place. Saturate the sand thoroughly several hours before you want to put in the cuttings. In taking the cuttings, select clean, new growth, sufficiently hardened so that it will snap when bent between the fingers; if it is too soft or too hard it will double up without breaking. Cut it off clean, at or near a joint, and remove the lower leaves, cutting the others back about half if they are large. Keep them in a cool, shady place long enough to let the cuts "heal" a little, but not long enough to let the cuttings wilt (if they should, they may be revived by placing in water for a while), and then insert them firmly in the sand, as close together as they will go without touching. A dull knife or a large nail will help in this operation. Sprinkle them sparingly for a few days, just enough to keep the foliage moist, until the sand begins to dry out, when they may be given another thorough watering. If necessary, shade with newspapers from the midday sun. In ten days to three weeks they will be found to be putting out new rootlets around the edges of the cut, and then they should be potted up in small pots without delay, for the longer they are left the more likely they are to be injured by potting. In potting, give a thorough watering and then withhold it, except for an occasional sprinkle on the foliage, and shade as before for a week or so, until they "take hold" in their new environment. Plants started in this way now will bloom through the latter part of the winter and early spring and give a supply of cuttings from which to start spring plants for the flower gardens, where one wishes to use them in quantity.

Exhibit at Your Local Fair

Amateur growers of flowers and vegetables should take an active and, where possible, a concerted interest in the affairs of local agricultural and horticultural exhibits. Don't be afraid to show your things! Never mind if you are not certain of winning a first prize. You will encourage others—and yourself. By no means the least advantage gained will be the acquaintances made with other exhibitors, people interested in the same things that you are, and with whom you can exchange experiences and "points" with mutual advantage. If no such society exists in your neighborhood you can do nothing of greater benefit to the community than to organize one.

Start Your Spring Work

Before the ground freezes hard look around and see if you have done everything possible to save the valuable hours of the "spring opening." Soil that is not covered with green crops for turning under in the spring may be spaded or trenched now to advantage. This not only saves the time that would otherwise be required to do in the spring, but ground prepared now and left as much in ridges as possible will be ready to plant sooner.

THE GARDENER'S CALENDAR

Wherein is laid out his daily work for the year, together with sundry facts useful or interesting

Tenth month
Morning star—Saturn

October, 1914

Thirty-one days
Evening stars—Venus, Mars, Jupiter

Sunday		4. ☺ Full moon oh. 59m. A. M. Look over trees of all kinds for borers; dig them out or smother with carbon bisulphide dropped into the holes, after which plug these.	11. ☺ Much of this month's work depends, of course, upon the weather. If it is a late fall keep up tillage, etc.; if early, get mulch and cover generally ready for quick application when frost threatens.	18. ☾ St. Luke's Day: the patron saint of painters and doctors. Naturalize a thousand snowdrops on the lawn, under the shade of trees, or the edge of shrubbery.	25. ☽ First quar. 5h. 44m. P. M. Charge of the Light Brigade, 1854. A good hand cider-mill for home use costs from $10 up—and there is nothing healthier than sweet cider as a beverage.
Monday		5. ☺ First Bible printed, 1535. Late apples should be gathered by now. Wrap each in paper and store in a cool place.	12. ☾ Last quar. 4h. 33m. A. M. Columbus Day; America discovered, 1492. Wiseacres are promising an early fall this year.	19. ☺ New moon 1h. 34m. A. M. The hunting moon. Geraniums should be dug up now, the earth shaken off and hung up by their roots in a dry, cool place, to hang all winter.	2. ☽ The best apples for cider are the sour, juicy ones—Northern Spy, Baldwin, etc. Use only undersized and bruised fruits. One bushel will yield from 2 to 5 gallons, 4 being the average.
Tuesday		6. ☺ A planting day. Put manure to the depth of a foot around the roots of rhubarb, also around peonies. All deciduous shrubs and trees may be planted now, except those with thin bark or fleshy roots.	13. ☾ Chicory should be dug up now, roots trimmed to 5 inches, tops to 1 inch, then plants buried in dark place indoors in moist earth or sand, tops just above the surface.	20. ☺ Till the soil in pots and window boxes as regularly as in the garden. This is to let air, which they must have, penetrate to the roots; that is one reason for doing it out of doors too.	27. ☽ Clean up and destroy all weeds and loose materials everywhere, thereby destroying hibernating insects. The army worm takes to the borders of cultivated areas and spends the winter in weeds.
Wednesday		7. ☺ A planting day. Many of the garden flowers will do well if brought into the house in pots. Read about these in the Garden Club for this month.	14. ☾ Mercury visible in west just after sunset. Cosmos, Jap. Anemone and the pompon chrysanthemums are the last to go in the flower garden. Witchhazel furnishes the last blossom in the woods.	21. ☺ Take in roots of dahlias, gladiolis, etc., two weeks after the "kiling frost" that takes their tops. Shake them free of earth and store in a cool pace in dry ashes, sand or tied tight in paper bags.	28. ☽ St. Simon and St. Jude—fishermen and carpenter saints. Transplant to cold-frames anything which may have had to wait until now. All this kind of work should be finished by to-morrow.
Thursday	1. ☽ A planting day. Bulbs, roots and tubers of all kind are to be set out now in the garden, or planted in pots for winter bloom indoors.	8. ☺ Autumn begins to-day. Rake up bare spots in the lawn and dress with sheep manure, then seed liberally. Tie endive leaves together at the tips to blanch it.	15. ☾ Pull up tomato plants and lay them in spent hotbeds; here they will ripen naturally for another month at least.	22. ☺ Autumn color of leaves is *not* due to frost—and is not therefore a sign that frost has made a visit. Chemical changes in leaf tissue, brought about by maturity, are responsible for it.	29. ☽ Leave the roots on cabbages and stand them on their heads on a shelf in the cool cellar. Finish all planting of shrubs, trees, perennials, etc.
Friday	2. ☽ A planting day. Move perennials that are to be shifted and divide them if they have been three years in one place. Lift and divide all that have stood this long, unless "no disturbing" is better for them.	9. ☺ Rake up fallen leaves and pile together to use for mulch or for compost. Oak leaves are probably the best; and hard woods generally are better than soft.	16. ☾ Bank winter celery. Pull up annuals as soon as bloom ceases, and burn them on space thus cleared, thereby returning much to the soil.	23. ☺ Till window box and pot soil. Keep plants stocky by cutting back. Top pruning means stocky growth indoors as well as out.	30. ☽ Try bringing some frozen rhubarb roots into the cellar and setting them in a barrel of earth for winter pie-plant.
Saturday	3. ☽ As fast as the garden crops are harvested, turn the garden soil over and manure it for winter. Burn the tops of asparagus and manure the beds or rows.	10. ☺ Cut down the tops of all perennials that have died to within an inch of the ground, except where this is especially advised against. Have mulch ready.	17. ☾ Winter window boxes and pots should all be ready for their occupants by now; and some should be occupied, if not all of them.	24. ☺ Erie Canal opened, 1809. Cut flowering witch-hazel branches and bring indoors if this plant grows near you. It is decorative and amusing as well—for it "shoots" its seeds great distances.	31. ☽ Hallowe'en—or Hallowmas Eve. Everything in the garden should be in order by now and all fall plowing and spading done.

"Except wind stands as never it stood,
It is an ill-wind turns none to good."—Tusser

When odors, pleasant and otherwise, are unusually perceptible, expect rain
An unsettled, typical autumn month, with considerable rain and wind, cold toward the end

EDITORIAL

THE GENUS ARCHITECT

SOME day an architect will write his confessions. Then the lay mind will be able to grasp what manner of man it is who can find a point in space and say with certainty that yonder, where only birds circle and dip, shall men walk; who can dissolve a chaos of stone and steel, of timber and cement, into an habitation; who can reduce visions to paper and yet know that those visions will become reality. For it must be conceded that the architect is the lone son of the arts whose feet are firmly rooted on earth—yes, as firmly as are the foundations he lays. With the nonchalance of an acrobat it would seem that he juggles in one hand such mundane matters as stress and strain and waterproofing and grillage, while with the other he is crystallizing dreams into skylines and fashioning unbelievable cities. Were it not for these seeming contradictions, the genus architect could readily be understood.

The architectural profession, says a writer in an authoritative journal, is composed of four rather distinct types of practitioners: the experienced, ethical man; the novice of proper education and training, lacking only experience; the "architect," and the shyster. And the contributor goes on to lament—and justifiably—the public's lack of discrimination between the different types. Unfortunately, as in other professions, there are those parading as masters of the art, but whose work is only too obvious an example of the public being duped by low prices. These, if the truth were but known, are not architects at all, they are not creators, they would scarcely rank as builders, they are ghouls of other men's work. The prospective housebuilder will find it wise to look up his architect and see if he is accepted in one of the better known associations. You can generally depend upon it that the shyster will be flying alone.

But here we would speak of the tried and approved architect. What is he? What does he stand for? In some circles he would seem to be consumed with the pedantry of an academician; in others, he talks like a revolutionist. Viewed as a whole and in homely simile, the architect is a chemist, analytical and synthetical, working with very tangible substances. He analyzes the past and synthesizes it into the present. At all times he is an experimenter—or should be, for a slavish following of the academic is no less deadly than the complete disregard for it. He must draw on Greece and Rome, on France and England, for ideas; though his ultimate aim is ever to modernize the old, to adapt it to present-day needs with the aid of latter-day devices and discoveries. And such discoveries are tending not alone to the application of conveniences and inventions, but to finding the exact use for every kind of substance and applying it where it will render the best service. In his art, as in any other, only by exercising eternally the principle of selection are beauty and efficiency attained.

Were Charles Lamb or one of the other 19th Century essayists writing on the genus architect, they undoubtedly would have considered them from two characteristic viewpoints, and faltering in such steps we would try the same: the architect in his office and the architect in his home.

That a man cannot always be judged by his clients is corroborated in another passage from the writer quoted above, "A prospective builder seeking his first experience does not, oftentimes, appear to care who makes his drawings, just so he obtains them cheaply. Having no particular respect for the building he is about to erect, he has even less respect for the architect, who appears to be a necessary evil in the affair. The architect himself, if he be of the first class, is probably not lacking in self-esteem and is far from relishing the patronizing attitude of the prospective client. He neither kotows nor cringes; and the man with money to spend is too likely to resent what he considers 'high and mightiness' in one who is only a servant after all."

Truly, it is remarkable how some folks who summon the architect for counsel fail to strike a medium of attitude toward him. Either they treat him as they would the local carpenter—demanding the impossible and, often enough, unwittingly, the inartistic; or look upon him as infallible until some misjudgment proves him human, whereupon he becomes clothed with all the weaknesses of the earth-born.

In no profession does the client seem to feel it his province to exercise such thraldom as in that of building houses; an attitude quite absurd when considered from a logical point of view. No man would dictate to his doctor, and even the lawyer cannot complain that his client arrogates unto himself the last word in counsel; yet the architect has often to tolerate and to handle with creditable diplomacy unaccountable changes of taste from his client that utterly destroy the unity of his work. Often enough the owner who would accept unqualifiedly the plumber's dicta on plumbing will question the ultimate decision of the architect on architecture. It were time the layman learned that some of the monstrosities seen about the land are not wholly the fault of the architect. It were also time for him to learn that consulting a good architect with an idea for a house does not necessarily spell an enormous outlay for counsel fees.

When the architect comes to build his own house, he is as a bird released from his cage. No longer is he held in thrall by the wishes or dictates of a client. For years he has been saving up ideas of little treatments here and there with the promise that some day, when he is to be his own master, he will make use of them. He has seen a doorway in France and a chimney in England, from the South he has caught the idea for a stairs and from Rome the suggestion for a window. Then out from their dusty corners are dragged the ideas. He spreads them before him. This is to be his own house, he says, and he will make it a model of perfection and efficiency. Then gradually creeps over him the realization that were all these ideas included in the one house it would gain fame for being little less than a curio shop.

During the past three years there have been published in HOUSE AND GARDEN articles on "Homes That Architects Have Built For Themselves." These, together with others shortly to appear, are to be made into a book that the man who thinks of building a house should find invaluable. Viewed as a whole, they represent the best endeavor of the best architects in America. There are moderate-priced houses and some more costly. All styles are represented and all types of settings and environments. Re-reading them proves a stimulus to thought, for, without exception, these architects, in the building of their homes, have striven to attain ideals that well represent the aim of American house architecture to-day: to build a house showing restraint and simplicity in architecture, to conserve space and attain effects at once genuine and yet fitting the purse, and to make the arrangement homey, that the requirements of all the family may be satisfied. Viewed from the point of the ethical, these fashioners of skylines are teaching by example a lesson no amount of polemics could give the public—that the reason for building a house is to make it a setting fit to enshrine a home.

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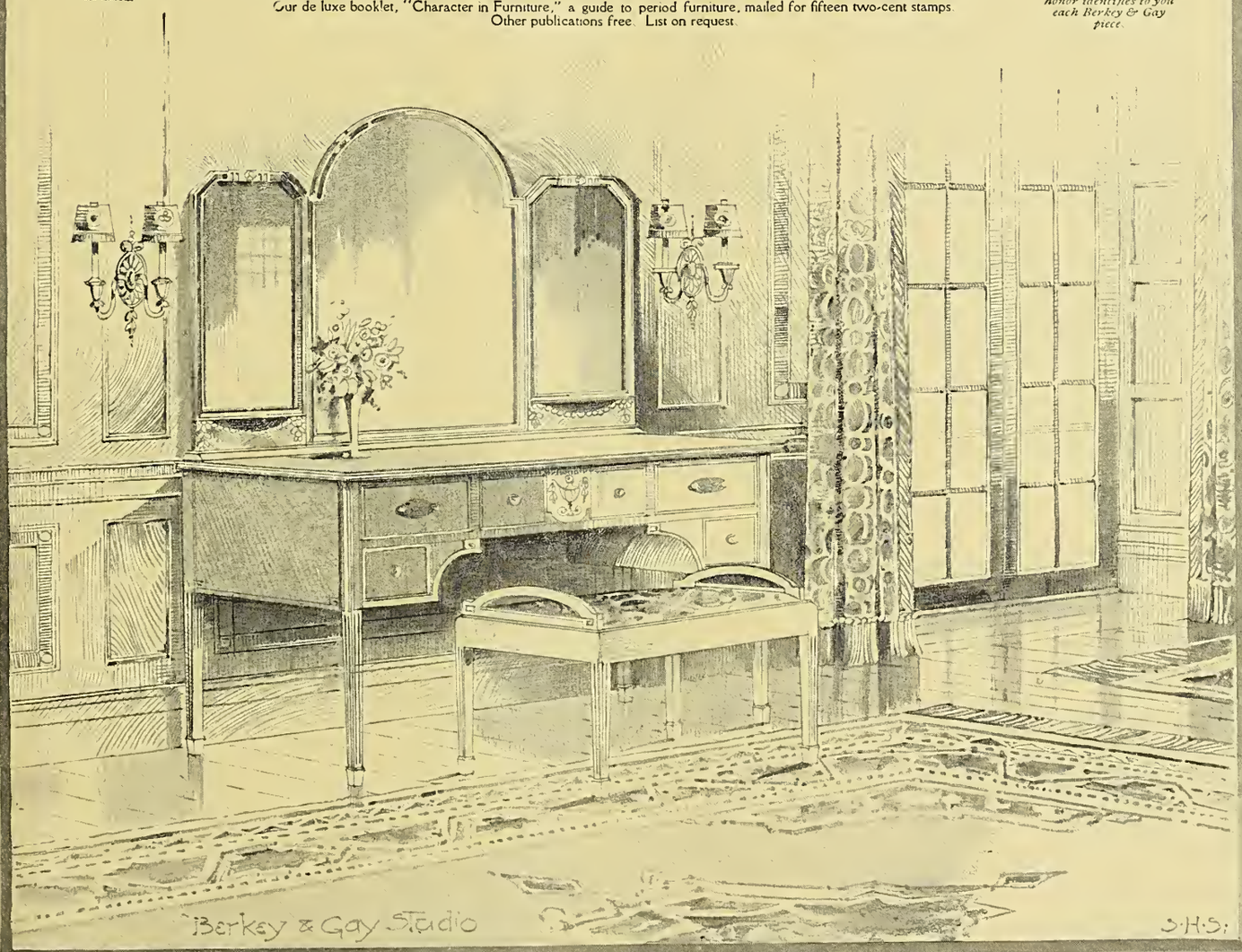
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What to Plant This Fall

(*Continued from page* 210)

a gallon spilled around on the surface after the planting is done.

In planting shrubs, trees or perennials all broken or injured roots should be cut off clean, back to sound wood. After planting the tops of shrubs or trees should be cut back a third or so, or even more if the roots have been pruned severely. Cane fruits, grapes and roses should be cut back more severely, but not quite so much as in spring planting, for the tops of the canes will probably winter-kill to some extent and have to be cut back again in the spring. In all cases the roots should be spread out in as near as possible to a natural position and fine, rich soil packed in carefully about them, firming it thoroughly as the hole is filled up. No tree, shrub or plant should ever be left in a loose or shaky condition: if so, the winter winds and freezing and thawing ground are pretty sure to end its career.

As to depth: shrubs and trees should be set slightly deeper, two inches or so, than the earth-mark on the stems. Perennials should be set at about the same depth as they had been growing. The sorts having crowns should be watched to see that no dirt gets over them. The best time for planting the shrubs and bulbs is after the first hard freeze, but things should be ready before it.

Unless you already have an abundance of roses, by all means prepare a bed now. If you wait until spring the chances are that you will be too busy to attend to it. On the other hand, if you have gone to the trouble of getting the bed ready you will be sure to get the plants in the spring, for the work of setting them out will then be but a matter of minutes, and roses set in April will be flowering in June. Moreover, a bed made now will be in much better shape to set plants in than one made in the spring; the soil will be settled into its permanent place more finely pulverized and the manure decomposed and ready to give immediate and generous results to the growing rootlets. The rose garden must be made, first of all, in a well-drained spot. It should also be, if possible, on a somewhat raised situation, where the air circulates freely, though it is desirable to have it sheltered somewhat from the cold north and northwest winter winds. Provided the drainage is good the heavier the soil the better. If the bed must be made where the soil is light, several cartloads of heavy soil should be obtained to fill in. Mark out the bed, which should not be over four or five feet wide, and dig it out to a depth of two feet. Then with a pick loosen up thoroughly the soil below that, unless it is of a sandy nature. Into the excavated bed put some six inches of cinders or rough, small stones. Over

these fill in the sods, broken up, which have been removed from the surface, and then add the best of the soil which was taken out mixed with heavy manure or coarse bone, or both. The surface four or five inches, which should come three or four inches above the ground level, should be of good, clean loam, without manure or fertilizer. By spring the bed should have settled to an inch or more below the ground level and be in ideal condition after a light forking up for planting. Making the rose garden is one of the opportunities for fall work most frequently overlooked, and one of the most important.

Another opportunity often neglected is that of planting bulbs for winter blooming indoors. Pots, bulb pans or flats may be used. The soil should be rich, but light and friable. A mixture of leaf-mold, well-rotted manure and sandy loam, or sand and loam, if the latter is heavy, makes a good medium. The bulbs available for use in this way are many, including many of the best varieties of tulips, narcissi and hyacinths, and such beautiful lilies as the Bermuda Easter lily and Longiflorum. The latter, however, require a much longer period of growth; they are planted usually in six-inch pots, and left in the pit to make roots until November or December. The other bulbs are placed in pots or flats, separated by spaces equal to about their own diameters, and deep enough to be slightly below the surface after a thorough watering. After planting and a thorough watering they should be stored in the cellar or some similar cool dark place, or buried several inches deep with coal-ashes in a shallow trench or a frame, until they have the pots or boxes filled with roots. If the latter method is used cover the pots or boxes with a mulch, after freezing weather, to make them more get-at-able when wanted for bringing into the house to bloom. They may be brought in in relays, thus furnishing a supply of fresh blooms all winter long, with very little expense and not a great deal of work.

As a final precaution, after the planting is done, see that everything is plainly and properly tagged. Don't trust yourself to remember, or there will come a day next spring when you would give a great deal to be positive just where this or that perennial was placed. Above all, have the pots or flats of bulbs plainly marked, so you will know where to get what you want. If they are to be buried under ashes or soil and a mulch, each pot or box should be marked with a label or piece of shingle long enough to come up well above the covering, allowing for a few inches of snow.

No matter how little you can do this first fall, try to get the fall planting habit. It will double your gardening joys and opportunities.

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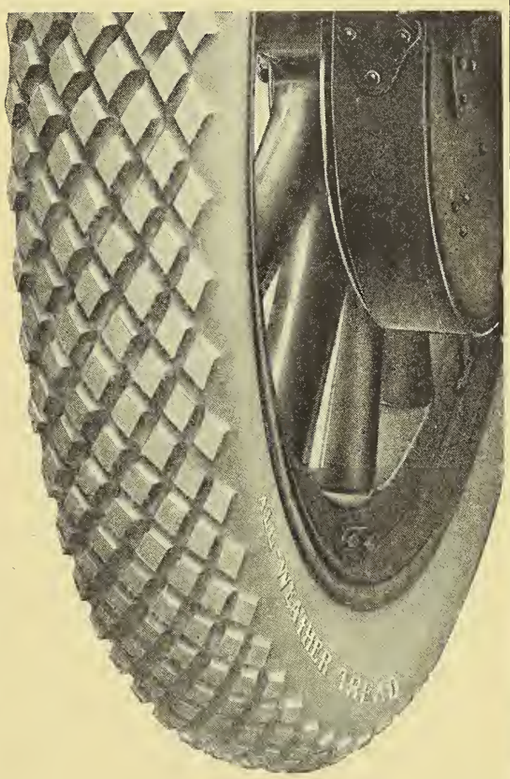
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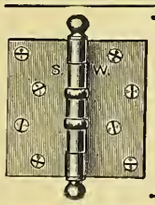
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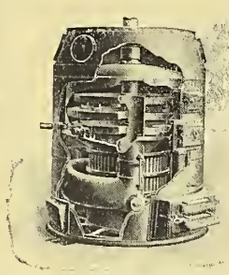
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Making the Cellar Dry

(*Continued from page 221*)

sary to build a drainage system for such a house, for a good waterproofing of the walls would suffice. To do this on the outside would necessitate a good deal of work, almost as much as to dig the trench and lay the pipes. Waterproofing inside may thus be resorted to with a fair degree of success. If the walls are smooth inside the waterproofing material can be applied directly to the surface and finished off with a one-inch coat of cement. If the walls are of stone and rough, a coat of concrete must first be applied and troweled off to a fairly smooth surface. Then apply the waterproofing material to this and cover with the finishing coat of cement. The cost of such a job should not be great, and it should secure a dry cellar for such favored houses where the leak through the walls is very slight.

In putting down drainage pipes, traps should always be provided both where they connect either with the cellar or the trench and at the point where they enter the sewer. The last trap should have a vent pipe to prevent the formation of noxious gases. This trap and vent pipe should never be closer to the house than ten feet, and preferably further away. In all instances the floors of a cellar should be waterproofed. Even if there are no springs beneath the floors will absorb moisture from the soil, which, constantly ascending in the cellar, will keep it damp and unhealthy. Much of the dampness of cellars is present without showing itself in water formation on the stones or walls. To prevent this the floors must be waterproofed in some such way as described.

A perfectly dry cellar is a gret boon to any householder. Besides meaning better health for the occupants, it will add greatly to the household economy. The reason why fruits, vegetables and other provisions do not keep better in many cellars is because of the constant moisture in the air. This moisture sets up decay. In the case of butter, cheese and milk it makes them sour or produces mold. Even eggs are affected by the moisture: they will retain their freshness three times as long in a cold, dry cellar than in a damp place.

If the cellar is perfectly waterproofed and protected from outside dripping of water, it will remain dry, sweet and clean in summer, as well as in winter. In the cold season, when the furnace is going, the moisture of the cellar is dried up more or less by the heat, but in summer the cellar grows damp and unhealthy. This dampness, gradually ascending, taints the atmosphere of the rooms upstairs. Not until we have perfectly dry cellars can we expect to be completly immune from many of the diseases which are now so common to us.



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PERFECT HEAT AT TEA KETTLE PRESSURE

The Uses For Woodwork In Interior Decoration

(*Continued from page 216*)

Birch—Rather hard; even density, so staining does not bring out a strongly marked grain; is much used with a red stain to imitate mahogany; swells and twists badly with dampness. Curly birch, a variety, is beautifully grained, but difficult to work and is only used now in furniture.

Maple—Very hard; too dense to absorb stains well, so is better when merely varnished, though its even grain gives it a "dead" appearance; is used for floors on which very hard wear is expected. Bird's Eye maple, a variety, is beautifully marked, but, like the Curly birch, used now only for furniture.

Ash—Straight grained, alternately open and close; otherwise resembles oak; takes stain well.

Red Gum—Similar to ash.

Chestnut—Somewhat similar to straight grained oak in appearance, but softer and not nearly so strong; open porous grain; stands dampness excellently; on account of the recent "chestnut blight" there is little left; where it can be obtained it is the best of the very cheap woods for stain or varnish.

Oak—Varies much in grade, seasoning and character; common red oak is the cheapest, white oak the best; can be straight grained or quarter-sawed; ordinarily seasoned or, for fine interior finish, kiln-dried. It is a hard wood, beautifully marked, easy to obtain "clear," stands exposure; does not take paint well, but is the most generally satisfactory wood for natural finish or staining.

We have suggested "Mission" furniture for the room we represent, and, since Mission furniture is almost always of fumed oak or else made to imitate oak, it would seem best to choose oak as the wood for wainscot, doors and windows—quartered oak, if not too expensive; if cost must be cut, cypress or chestnut, if we can get it. The stain and finish had best match the furniture; a chair may be taken as the "sample" referred to in the following specification. Staining and finishing form such a complicated subject that we will attempt no definite specification, but assume that that work is to be done by a painter, known to the owner for his honesty and ability. The client should insist that he use paint from a reliable firm whose name stands for honest values. Thus only, by the way, can even an architect get good results, as a dishonest painter knows perfectly well he can use substitutes for most of his turpentine, his japans or dryers, with a slim chance of being found out before the work is finished and the bills paid.

But to proceed with the specification of the woodwork:

"All to be of best quality well seasoned oak (or cypress), free from knots, shakes

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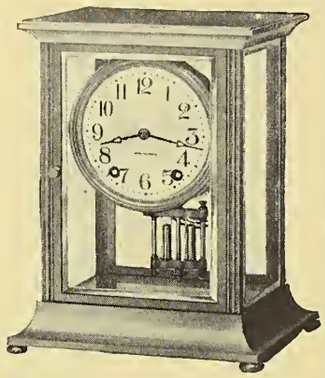
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or other defects; wide boards of wainscot and doors to be quartered (if of oak); all to be put together in the best manner and left smooth and perfect. All to receive one coat of paint on back before setting.

"*Mantel-Shelf*—To be built in three strips 1¾-inch thick, splined and glued; fastened by two expansion bolts let into corbels. (Or else shelf may be built of long flat stones, harmonizing with those of the fireplace.

"*Wainscot*—To be of ⅞ by 12-inch boards butted together, joints covered with battens; battens to be ⅜ by 1½-inch molded as shown, returned and coped at cap and base; battens to be fastened at one side only so that boards are free to expand and contract.

"*Baseboard*—Plain, 6 by ⅞ inches.

"*Cap*—To form frieze and plate-rail as shown; brackets at doors and windows.

"*Windows*—To have plastered jambs with molded trim against window box; inside sill, 1⅛ inches thick.

"*Door Trim*—To be 1¾ by ⅞-inch with two quarter rounds.

"*Doors*—To correspond with wainscoting; rails and stiles to be 1⅞ inches thick.

"*Hardware*—To be selected and furnished by the owner; carpenter to set it.

"*Ceiling*—To have boxed beams, chamfered at edges."

As to plastering, it may well be some unusual finish, for wallpaper is hardly desirable in such a room. It may be tinted with a color in harmony with the stone mantel; the coloring powder carefully mixed with the plaster before wetting, or dissolved in the water, in carefully measured quantities. Perhaps the exact color of the pointing mortar for this would "pull the room together," so that chimney breast and walls would seem part of the same organism. I have seen the last coat of plaster roughened by dragging a common broom down the walls before the plaster was set; in a recent large New York church the last coat of plaster was laid on with a trowel but not smoothed; no trowel marks showed; the finish was exactly like the rough-cast on old stone barns.

The subject of plastering, however, opens too wide a field for discussion here; we must resume it in another number, later in the series.



There is coming a turn in the tide of feminism. If you would learn about the cultivation of a good old domestic virtue, read the article on growing plants for their scent in November HOUSE AND GARDEN.



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Distinction in Windows

(*Continued from page 217*)

old-fashioned panes and the relieving cross lines of the muntins.

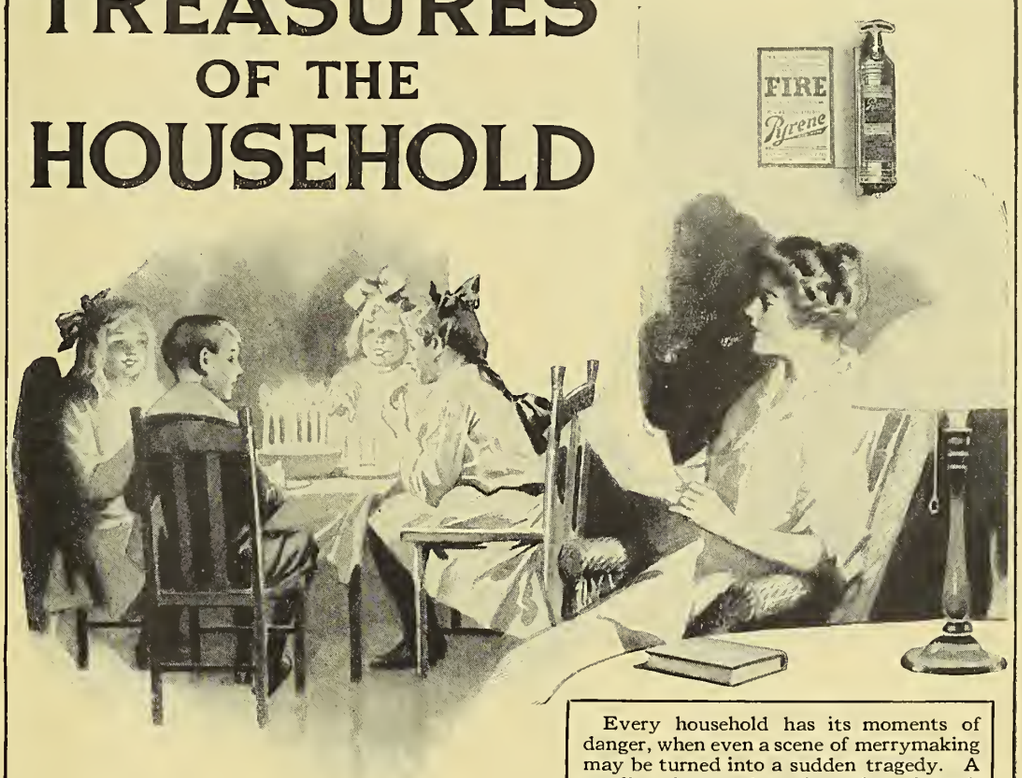
Then again, while speaking of glazing, the charm of the casement window with its small leaded panes must not be forgotten. Besides the glazing, there is always the possibility of adding a relieving note of color to a window. The sunlight filtering in through a patch of colored glass wonderfully enriches the whole interior. In the leaded casement choice pieces, medallions or roundels of painted glass, old or new, with suitable devices, may be inserted. The cost of such insertions of painted or "stained" glass is by no means prohibitive and a very small quantity produces good results quite out of proportion to the actual size. By way of a concrete example, one might suggest for the leaded windows of a library representations of the famous old European printers' marks done in one color. The devices used by the Caxton or the Aldine presses, or any of a dozen others that might readily be named, possess a decorative quality and refinement that invests them with a special charm and lends interest to any window that they adorn.

For sash windows, where there are the usual small panes and inserted cartoons of painted glass would be manifestly incongruous, one might use small painted subjects edged with lead and hung against the panes in the manner of a transparency. In lieu of such colored glass it is often an excellent thing to frame a Japanese stencil and hang it in the same way.

Where casement windows are separated by mullions, the mullions themselves add a note of embellishment and such windows need very little additional treatment of curtains or draperies. If curtains are used at all they may well be of the English draw type, made of casement cloth, and then at the sides there may be narrow hangings and a shallow valance at the top, although the valance is by no means a necessity.

Flower lovers will always be glad to enrich any window, with the proper exposure, by a tasteful arrangement of growing plants. There is really nothing that will add more to the interest and homelike quality of a room than a screen of plants with the perpetual greenery between the room and the glass of the window. Of course, many people will make the objection that plants in a window will ruin the paint and obstruct the view. As to the latter objection, unless the plants are very large, it is too groundless to require any serious answer. The first objection is readily met either by having a properly made zinc window sill lining or else by having the sill made of quarry tiles, which the water cannot hurt. Instead of setting

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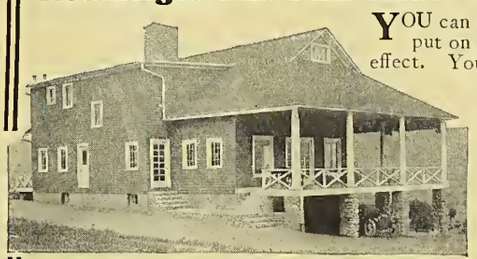
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the window sill with tiles, a slab of slate is sometimes used and may be recommended for this purpose.

The relief supplied by flowers may be enriched by ivy trained on sticks all the way to the top of the window. This bowery effect can be much enhanced if the ivy is trained on a delicate trellis and thus silhouetted with its foliated tracery against the background of the curtains.

Often where the setting is excellent for this floral treatment the general appearance could be greatly improved and the slightly hard effect of sharp cut window openings can be softened by the addition of very narrow hangings at the side and a shallow valance at the top. The side hangings should be very narrow indeed and not project much beyond the edge of the window nor cover up much of the paneling.

Or consider a third example: a delightfully cool and attractive dining-room with white Windsor chairs and white enameled table and old-fashioned dresser. Three windows with small leaded panes at the end of the room are tastefully hung with short curtains and a valance of Russian crash, a most inexpensive and satisfactory material for curtaining, especially in the summer time. The decorative note, however, requiring special comment and commendation, is supplied by the narrow shelf at the top with its freight of old pewter plates, cream pitchers and tea-pots, which are arranged with happily telling effect against the plain background of the wall. Such a room is restful and satisfying, much of the charm being due to the tasteful window arrangement. Sometimes shelves with bric-a-brac are arranged deliberately across the window below the top, silhouetting the objects against the light. This device, however, is distinctly bad and has not a single good feature to commend it.

In considering window treatments one ought not to forget how many attractive and inexpensive materials are to be had for curtains and how much they may add to the beauty of a room. It is not our purpose, however, in this place, to treat the curtain fabric; the subject is much too large to be dealth with only incidentally in a short article.

The Return of the Door Knocker

(*Continued from page* 211)

are fashioned are generally brass or cast bronze. Iron was formerly used to a great extent, but is not in general favor to-day. The copperish hue of the bronze is admired by many. For all-round purposes brass is decidedly practical. It is both ornamental and durable and can easily be kept in a state of shining attractiveness.



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A Spring Garden Made in the Fall

(*Continued from page 227*)

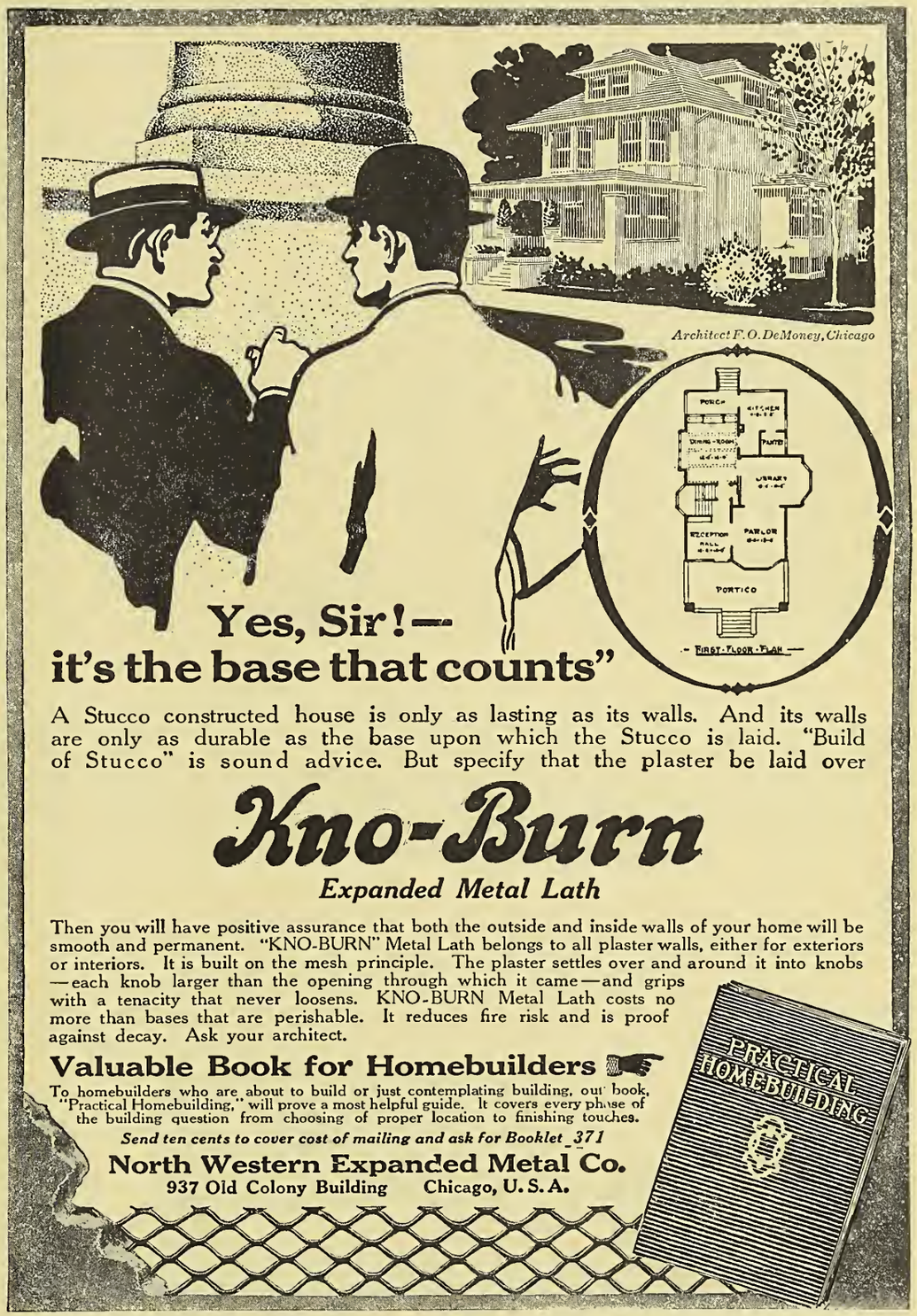
times difficult to tell what each row was intended to contain—or even to distinguish any definite outlines, but it is certain that this arrangement made the original planting much simpler.

The borders on each side of the central walk contain perennial shrubs almost exclusively. One of the large beds is given over to roses and the other large one to many varieties of lilies. These, with the addition of the hydrangea hedge and the arbors of Lady Gay roses, constitute the most formal arrangement of the garden: nowhere else are the same varieties massed. Everywhere there are roses. In fact, from the time of the earliest rambler till long after the glory of the spring garden is gone, the key-note of the whole garden seems to be roses—every shade and every variety. Particularly beautiful is the hybrid perpetual, Karl Druschi, which bears unusually large, perfectly shaped roses of purest white.

Beyond the flower beds are lilacs and a few other shrubs which serve as a sort of boundary for the garden, yet are not so dense as to obscure the view of the river. In line with this shrubbery is a picturesque honeysuckle arbor, and beyond that a rustic seat around an old gnarled tree.

Few amateurs have any idea of the effects obtained by flowering trees, particularly the ones that flower before the foliage is in full leaf. To such people this garden would be a revelation. First come the fruit trees, the snowy masses of pear blossoms and the soft pink of the peaches; and as companions to these are the crocuses and hyacinths, and the clear yellow blossoms of the forsythia. Before these have ceased blooming the magnolia, dogwood, redbud (*Cercis Canadensis*), the japonicas and the tulips have added their share of beauty. Then, so fast that they fairly follow in the heels of each other, making the whole month of May a carnival of color, come the narcissi, the anemones, iris, lilies, peonies, lilacs, spirea, flowering almond, Philadelphus, snowballs, corchorus, columbines and foxglove; while overhead bloom first the wild crab, then the double-flowering crab, with its clusters of pink, rose-like blossoms.

Perhaps the loveliest display of the spring garden is about the last week in May. The hardy hydrangea hedge, with its neighboring borders of pink peonies, has for a background the arches of pink climbing roses (Lady Gay), so that everywhere you look is pink and white and green. The spring garden goes far into June, however, beginning with the late varieties of peonies, lilies, Oriental poppies and the blooms of the catalpa tree and ending with larkspur, Shasta daisies, coreopsis and Canterbury bells. And when the gay spring garden is gone there are still the monthly roses and the orna-



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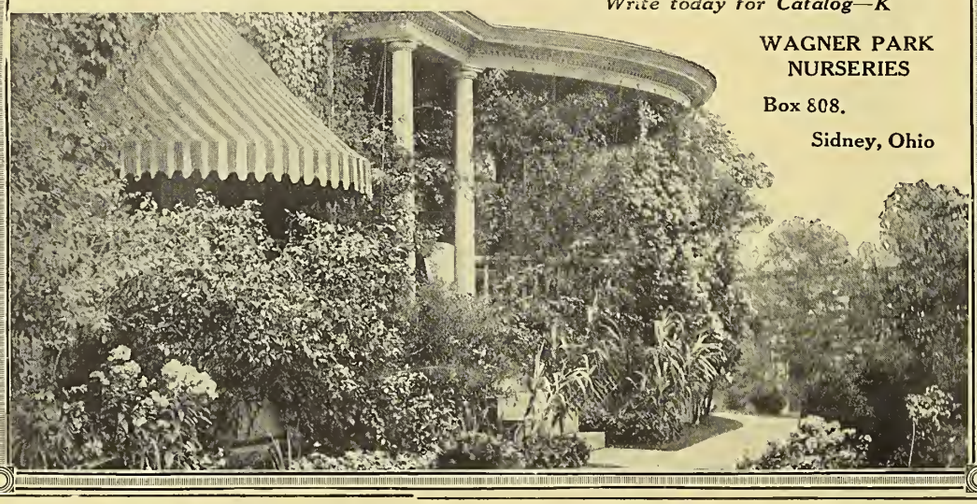
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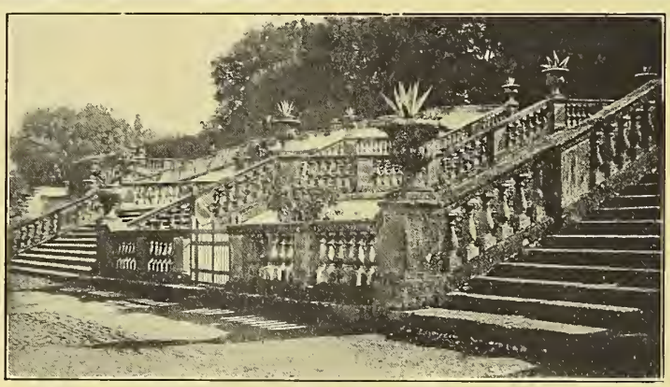


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mental grasses to keep the green shrubbery from being monotonous.

To be sure, many of the trees and shrubs in this garden have been there for years, but unless you are fortunate enough to have a space already properly shaded around which you can plant your garden, you will have to wait for it to grow into picturesque beauty. New gardens are also like new houses in that they are not at first in harmony with their surroundings: even with wealth that does not count the cost, one can rarely, if ever, secure the charm that is lent by time.

In this regard the owner of the hardy spring garden scores again, for the annuals rarely thrive in the same soil for any length of time. Consequently one must always be making new arrangements and color combinations.

The mistress of Liberty Hall prides herself on the fact that all of her work is done either in September or October. The peonies and other bulbous plants are usually separated in September, but all new bulbs are set out and all shrubs either planted or "slipped" in October. Likewise, covering the least hardy of the plants with a protection of rich earth is also done before the winter begins.

Of course, without a great deal of extra labor, one could use the snapdragons, gladioli, dahlias, phlox, etc., almost *ad infinitum*, but then, that is another story. The spring gardener has the joy of pruning and digging when nature is most inspiring, and of resting in time to enjoy the fruits of his work. No successful gardener can be a lazy gardener, but the spring gardener can secure effects that it would be impossible to secure later with ten times as much work.

Bulb Succession From April To August

(*Continued from page* 214)

you should order a few of them along with your bulbs for outdoor planting, to grow in the house during the winter, either in bowls of pebbles and water, or in pots or bulb-pans of light, rich soil. Most of them will come through all right outdoors, although they must have adequate winter protection.

The double-flowering sorts of daffodils are distinct from all the foregoing in having their flowers conspicuously double, which gives them an entirely different appearance. Of this class Van Scion, the old-fashioned favorite Dutch daffodil, is the best known. Sulphur (or Silver) Phoenix is dull white with a pale yellow center and is the largest and finest of the double sorts.

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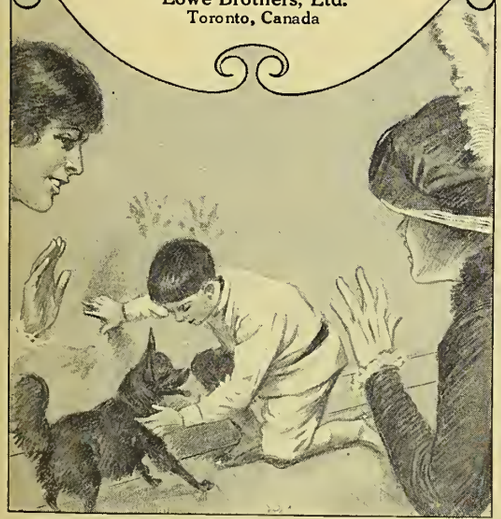
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The double Poet's nacissus, *Alba Plena Odorata,* is also exceptionally beautiful and sweet scented, but it requires for its successful culture rather heavy soil and a partially shaded position.

Jonquils might be termed miniature narcissi, the whole plant being smaller, but with an exceptionally graceful and attractive habit of growth. *Campernelle Rugulosus* is the largest and strongest growing of these, and is very fragrant.

The Poet's type of narcissus has flowers that are white and much simpler in construction than the others, the petals expanding flat open or even reflexed. Instead of the "trumpet" they have a shallow cup, usually golden in color, distinctly margined with some sharply contrasting tint, such as red or scarlet. *Poeticus Ornatus* and King Edward VII are improved forms of the type, but they flower earlier, and for a succession of bloom you should plant with them some of the old Pheasant's Eye, or original *Poeticus.* The Poet's type is the most recent addition to the family, the result of a cross between the *Poeticus* and *Polyanthus* types, and is sometimes called the Hardy Cluster-flowered Daffodil, in contradistinction to the semi-hardy *Polyanthus* type. The several splendid varieties of this new section are all robust, healthy growers, with *Poeticus*-like flowers borne in clusters on strong, stiff stems.

For a succession of narcissi of the several types mentioned, here are some of the best for early, medium and late blooming: Early—Trumpet Major, Golden Spur, Princeps, Henry Irving, Beethoven, Stella (*Incomparabilis*); for medium—Glory of Leiden, Emperor, Empress, most of the *Incomparabilis* and the *Leedsii* sorts, *Burbidgeii, Poeticus Grandiflorus* and Alsace (*Poeta*); for late—*Conspicuus Barii,* the single Jonquils, the other *Poeta* varieties, *Poeticus, P. Ornatus,* and P. King Edward VII.

The matter of making out your hyacinth order is much simpler. For outdoor culture there are only two types, the single and double Dutch hyacinths in various colors, although the same varieties in smaller bulbs are to be had under the name of Dutch Roman or Miniature hyacinths. Many catalogues now list the named varieties classified as to color, so that the selection of those adapted to your special needs is an easy matter.

For a succession of hyacinths, here are a few of the best standard-named varieties:

Early—Baroness Van Thull, L'Innocence, white; Schotel, blue; Garibaldi, red; Moreno, Rosea maxima, pink.

Medium—La Grandesse, Madame Van der Hoop, white; Czar Peter, Grand Maitre, La Payrouse, blue; Aoi des Belges, Robert Steiger, red; Jacques, Gertrude, pink; Yellow Hammer, Ida, yellow.

Late—La Franchise, white; King of Blues, blue; King of Yellows, yellow;

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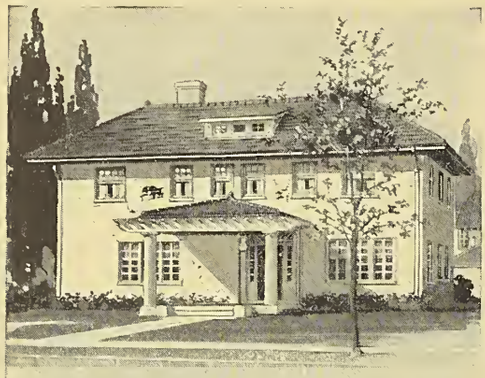
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Etna, dark rose; Queen of the Pink, pink.

Almost all above are old standard single sorts; the new named sorts show improvement in size and color.

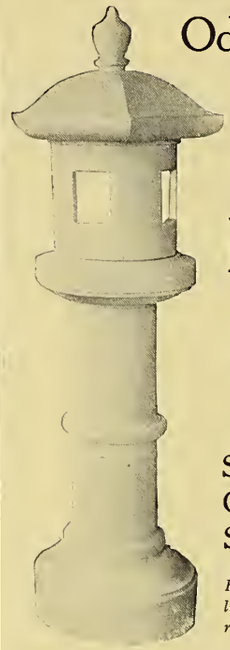
While most of the bulbs do well in any kind of soil, for the best success it should be made rich; you should not, however, use fresh manure for this purpose, as portions of it are quite sure to come in contact with the bulbs and injure them. Bone meal, prepared sheep manure or very thoroughly rotted and fine stable manure may be used, or nothing at all added if the ground is in fairly good shape from manuring of previous plantings.

While the bulbs may be set any time until the ground freezes, the best results are to be had if they are planted immediately after the first hard, killing frost, as this gives them a longer period in which to take root growth in the fall before the ground is frozen so hard that all growth stops. If put in too early, however, they will make some top growth, which should be avoided. If you have not yet ordered your bulbs for this year you should send in your order immediately. Get the bulb bed or border ready now, and plant as soon as you receive the bulbs from the seedsman.

As to the depth at which they should be planted, place them down far enough, being sure to get them right side up, so that the top of the bulb is about one-and one-half times as far below the surface as the bulb is thick through. This will give a depth of from three to four inches for the average size hyacinth and two to five inches for tulips, and two to four inches for the various sized narcissi. Where bulbs are naturalized in a sod they need not be put in quite so deep, as the sod and grass form part of the covering and also form some protection from freezing.

In planting lay out carefully all the bulbs first on the surface of the soil and then plant them. Or, if several different sorts are to be put in one bed, you can remove part of the surface of the soil and plant them in layers, putting in first those that grow, say, four inches deep, covering them with an inch of soil, then putting in the three-inch depth ones, covering another inch, and then the two-inch deep ones.

As well as the bulbs which have been mentioned in detail in the preceding paragraphs there are a number of others valuable for fall planting for spring flowers, particularly where the longest possible succession of flowers is wanted—snowdrops, scillas and chionodoxas — all of which are suitable for naturalizing in the grass and are the first to come into bloom. These are followed by the crocuses, and these, in turn, by the hyacinths, tulips and narcissi, with the hardy lilies completing the programme and carrying the succession of flowers in the garden from early April through July into August.



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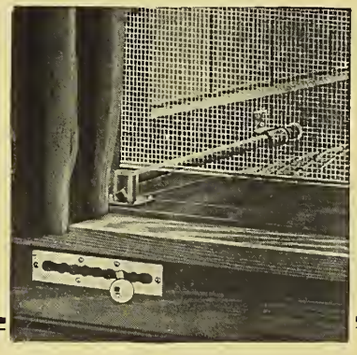
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The Garden Club

(*Continued from page 225*)

eight-inch pots with two inches of drainage at the bottom. These are to be the permanent apartments, unless they grow all to roots. They must not get pot bound, for this checks them; and they must never dry out, for this checks them. Indeed, they are exacting, it would seem—and sulk easily! But she said not really; it is simply a question of catering to what are not after all very reprehensible whims.

Snapdragons that have been flowering all summer in the borders are perfectly good snapdragons for indoors in the winter, if one wants them. Cut them down, said she, to stumps two or three inches high, when they are lifted and potted; put each plant into an eight-inch pot, or a ten-inch if they are large, with the usual drainage at the bottom. Give them a little bit of bone meal, water and tend them as everything else—and that is all there is to it.

Stocks are something the same; the late sown plants of summer give, of course, the earliest bloom in winter. And then it is a question simply of starting more seeds in small pots, to prolong this bloom throughout the season—although new plants are not always necessary, for many times the old ones will continue to blossom right along till spring.

These are all annuals—all, that is, except the rose and the heliotrope, and this last is only annual if we leave it out in our winters—but there are as many good "garden echoes" that are perennial, it seems, as there are of these more ephemeral forms. The chimney bellflower is one—a great, tall, graceful plant that I have enjoyed this year for the first time, from my own sowing of seed last summer. This pots well and thrives in the house, its folk-name, indeed, indicating its usual position indoors, she said. (This I have my doubts about, for it always seemed to me to refer to its height and shape—but, of course, I did not dispute the lady.) It must be cut down at time of lifting, the same as everything else. Then the new shoots will make haste to grow and produce blossoms.

The Chinese Hibiscus—*Hibiscus Sinensis*—is an evergreen shrub that may be planted out in the summer, in contradistinction to a garden plant that may be brought in in the winter! There are several colors and kinds, in shades ranging from scarlet to peach-blow pink; her recommendation was *Miniatus semi-plenus*, which is brilliant scarlet and double—and four inches across its blossoms. I shall leave this alone until I see how I like it in Mrs. Addicks' greenhouse—for she is so enchanted at the description that she has sent for a dozen plants. If I get any at all, I think I shall choose the pink one—although such a red would be rather nice in mid-winter. When these are taken in-

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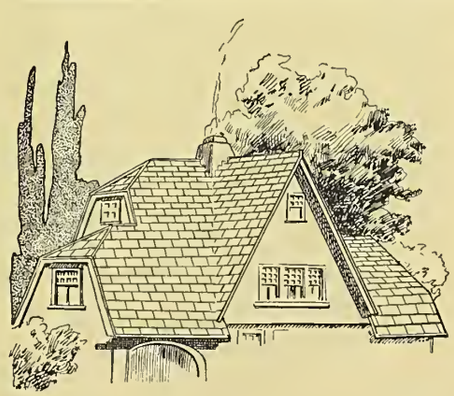
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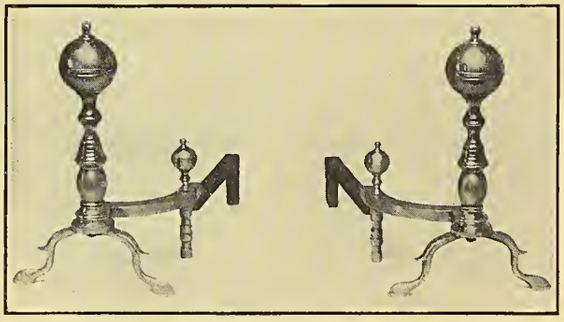
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Henry A. Dreer 714-716 Chestnut Street Philadelphia, Pa.

doors in late spring they are best kept in the pots, said the lady; for they seem to do better under root confinement, and, of course, it makes it much easier to handle them if they are never shifted. They need tubs, really, like the big pink hydrangeas.

The Paris daisy goes happily out- and indoors, according to season, and is not subject to insect or disease of any kind! Moreover, it flowers three times—or two—during the year, and once it starts stays in bloom a long time. They should have ten-inch pots. The very finest white is what is called anemone flowered—that is, it has a tufted center, with longer rays behind setting it off. And she did say that hers were sometimes five inches across! The description fits my "Queen Alexandra" growing in the garden, but she gave as the variety name of her "Mrs. F. Sander." Perhaps they are the same, named differently by different growers. Mine is lovely, so I shall accept its echo rather than importing any new ones. To multiply these, she told us to take cuttings exactly as of geraniums, in July or August, for plants to bloom the next winter. And the yellow kind are, of course, to be handled just the same as the white.

I almost have forgotten the feverfew—which ought to have gone in with the annuals. Never mind; better late than not to get in at all! This can be lifted from the garden and potted, and cut down for winter indoors; or new plants can be started from late sown seed. She advised doing both, in order to be sure of having all winter bloom of it. It needs eight-inch pots, and grows to be about a foot and a half high—that is, the kind I have does.

Whatever else I do, I shall train—or try to train—one or two of the heliotropes to tree form. She says it is not difficult; and if she can do it, I can. Whenever the pots get filled with roots, the little plants are to be shifted, just as the mignonette. This applies to all of them, trained or untrained. But by the time they are real grown-ups and are in pots or tubs that are sixteen inches across, they will never need to be moved again—providing they are fed and tended so that this amount of earth can supply all their needs. Training them is simply not allowing any side shoots to grow until the main stem gets as tall as you want to have your "tree." Of course, it has to be staked, for it streaks up pretty fast and does not turn woody enough to bear its own weight for a long time—if ever. She advises inconspicuous round stakes, stained the color of its bark. When it gets as tall as desired the top is pinched out of the leader. This induces side growth at once; and each side shoot is let grow until it is about six inches long, when its tip is pinched out. This pinching out of the tips of the shoots induces still more shoots, and subbranching from these; and this is kept up until a nicely rounded little head is arrived at—when the trick is done.

After each set of blossoms have faded it must be pruned all over just a little,

cutting off the dead flower heads, of course; and then tonic given in the shape of liquid manure and perhaps a very little bone meal. And presently it will be sending out a new set of buds. The one great secret of success with heliotropes, according to her, and according to everything that I have been able to find out from books and everyone else, is never to let them get dry. They must not be wet, but they must never actually stop growing an instant, even between seasons.

Phlox, an American Plant

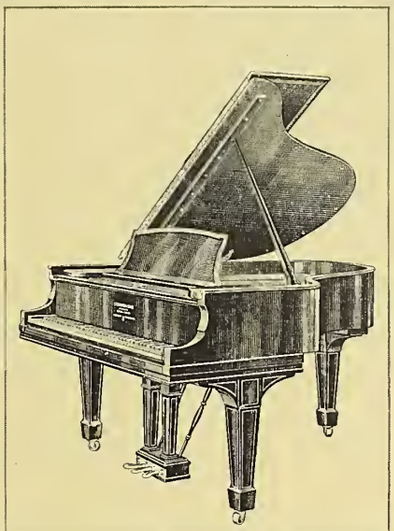
(*Continued from page 220*)

repay good soil and good care—and one expert declares that there is no limit to the amount of enrichment they will assimilate, and pay you for, in the added splendor of their flowers. Their most particular aversion is to a heavy, cold, sticky clay, but if such a soil is lightened by adding leaf mold and sand until it no longer is sticky, and in addition to this is worked deep before the plants are set—say to twenty inches—they will grow nicely even in its unfavorable conditions.

Water in abundance they should have, and where it is possible to drench the ground thoroughly with the hose twice a week—when there are little or no rains—such care will pay, and assure the greatest success. In giving water, however, always be sure to give a great quantity, for a little on the surface is worse than nothing, inducing the roots to come up as it does, instead of to go down.

It is perfectly possible to raise phlox from seed, and in quantity—but it is not possible to raise a particular variety which you may wish to increase in this way. For phloxes do not "run true," as the saying is, so to propagate a favorite plant you must resort to cuttings made of its stems, or to root division, rather than to the planting of seed from it. Cuttings are made from the young shoots that start in the spring on the outside of old clumps usually, the tendency of the clump always being to expand outward by means of such new growth. Such shoots may be taken off well down into the ground and set in a box of sandy soil exactly as if they were young plants, and this put in a frame until they make their own roots and thus get their independent start in life. After this start is well made plant them out wherever they are to dwell, setting them about eighteen inches apart.

A newer method of propagation, which insures a great number of little plants with very little work, is very highly recommended by one well known horticulturist. This method consists in lifting the parent plant—which you are desirous of increasing from one to one hundred or more—about the twentieth of October, or when the flowering season is about over.



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Mr. Dodson is a Director of the Illinois Audubon Society



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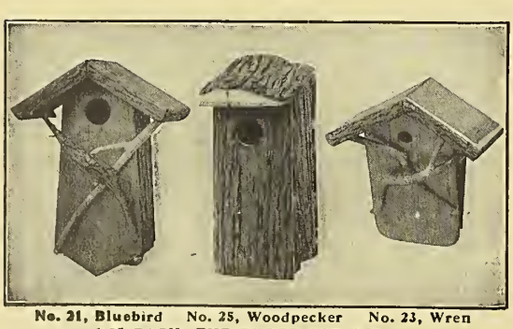
He'll appreciate their beauty and you'll both appreciate their "useableness"—they are so easily cleaned and too substantial to be carelessly upset.

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No. 21, Bluebird No. 25, Woodpecker No. 23, Wren
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Woodpecker nests should be put up in the Autumn. Wire Sparrow Trap, best out, $4.00 F.O.B. Toms River; Bird Feeding Houses $5.00. All kinds of Bird Goods. Circular free. Booklet, "Bird Architecture," 20 cents. The CRESCENT COMPANY, Toms River,, N. J.

Turn it over and cut off its roots up to within two inches of their tops. Then reset the plant with these root stumps as carefully wedged with soil as the roots were when you took it up—this to insure against loss of the parent plant—and turn your attention to the mass of fine hair-like roots which you have to work with.

Put this mass on a board or into a chopping bowl, and chop them up as you would chop a vegetable—only not too fine. When they are brought to particles about an inch long, scatter them just as you would seed on a bed previously prepared, of light soil nicely raked and leveled. Cover them with a little dirt, or just with leaves, and branches to hold these down; and when spring comes, he assures me, the ground will be found covered with a mass of tiny phlox plants which have sprung up during the winter! These are then to be transplanted to a larger bed, where they can stand four or five inches apart, and grown there during their first summer, then removed to their permanent places; or they may be put immediately into their permanent places and save handling a second time.

Cuttings of the spring flowering division should be made immediately after the plants have finished flowering and set in boxes of sandy soil. Or a layering system may be resorted to, with subulata and such creepers, earth being heaped over the long, trailing branches at intervals and then left undisturbed until these have rooted. Then cut away each root cluster and set out as a separate plant.

It is interesting business raising phlox from seed, if one is not aiming to preserve the integrity of a variety—for there is never any telling but you may get something finer! The seed of phlox are peculiar, however, and demand special treatment if they are to germinate. Follow Nature's method with them and plant them in the fall in a bed of good loam, raking them in a very little bit. Cover the bed with not more than a quarter of an inch of earth and rake again lightly and gently; then spread leaves over the ground just as the fall mulch of leaves or grasses spreads itself, and leave them to the action of frost and snow and slush. This is what they like—and expect. It is their native element and they hate being tended with too much care, for they are hardy by nature.

It is popularly supposed that phlox seed will not germinate unless sown the same year it is ripened; that is, of course, the natural time of sowing, for the seeds are shed by the parent plant on the ground about it, there to lie during the winter in snow and freezing weather. Possibly the vitality of the seed is not impaired by waiting over until spring, but probably the action of frost and snow is essential, and the spring-sown seed, missing this, fail to germinate through lack of it, rather than of vitality.

Phlox seeds are contained in pods, and



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in a state of nature these pods, drying on the parent plant, shoot the seed, which are hard and rather heavy, to a considerable distance. This is Nature's way of insuring a large stand of the plants, and acres of them in fields together are not unusual where they are still growing wild. If you are to save seed from a plant of your own garden, therefore, be sure and watch it carefully, lest the pods ripen before you know it and scatter the seeds beyond any prospect of finding. It is well, indeed, to gather daily, putting the seedpods as they are picked into something which can be covered with a cloth, else they will snap away even after they have been captured.

This pod or shell must surely be broken up before sowing, otherwise the moisture of the earth will cause it to swell and retain the seeds instead of drying and popping open to let them escape into the damp earth. Any means by which the pods may be broken up will serve—and, of course, it is not necessary to separate seed from chaff, for the latter can perfectly well go into the ground along with the former. Grind the pods under a wooden potato masher on a board, or with a rolling-pin, until they crack to pieces; unless you let them open of themselves by drying thoroughly and "shooting" out their seeds.

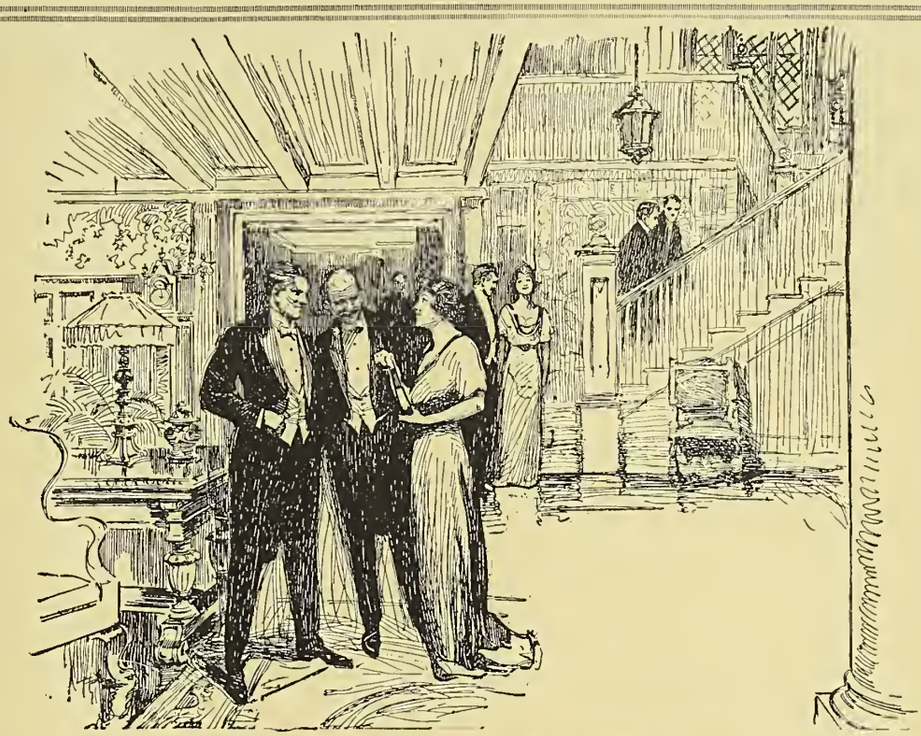
Seedlings will ordinarily bloom the first year; that is, seed sown now will produce plants that will blossom next summer. And although it is true that few varieties run true, there are some that seem to; and some that produce most interesting variations. So in addition to increasing by root cuttings an especially favored kind, it is well worth while raising seedlings of it also, if you have the space and the time. And it does not require much of either.

An Oriental Gentleman

(*Continued from page* 204)

these dogs were English importations. In fact, most of our chows have come to us via Great Britain. Importing direct from China has been uncertain and unsatisfactory. The Mongolian dog fancier has not always proved to be a very reliable person, and, of course, breeding for type and color are quite beyond his comprehension. Some few of the Chinese importations have turned out to be nailing good specimens, but they have not been so successful in the breeding kennels.

It has been extraordinary that this quaint Chinese dog should have won its way in the United States without any spectacular booming and almost in spite of his marked unfriendliness toward strangers. Plenty of printers' ink, a judicious boosting of prices, and a specialty club with some prominent persons among the members—these will inflate the stock of any dog not utterly outlandish in looks and impossible in disposition, and a hail-



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People are glad to visit homes where their finer sensibilities are considered, and where they are not embarrassed by noise escaping from the bath or toilet room when the closet is flushed.

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If you are planning to build or remodel, ask your architect or plumber about Trenton Potteries Company products.

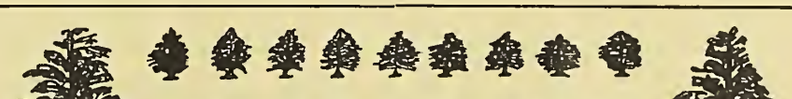


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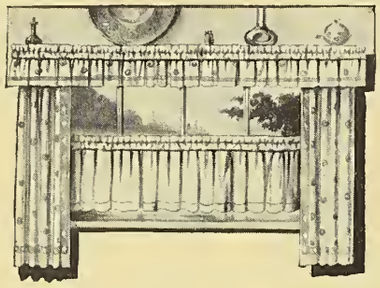
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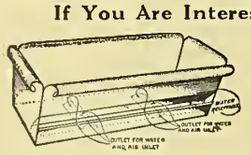
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fellow-well-met dog will always make friends. That so dignified and reserved a gentleman as the chow should have won so many admirers without any advertising speaks for his sterling qualities. And he has been indeed fortunate in his friends: they have always been decidedly the right kind of people for a good dog to know. As one of their warmest supporters said to me the other day, "Thank the ghost of Confucius! the chow is popular, but not too blamed popular!"

Plants for Difficult Locations

THE fertile parts of our gardens do not lack beauty. It is the shaded, stony or dry situations that often become sparse and ugly. In fact, if we succeed in getting plants to grow in these difficult spots the result is better than that obtained by purely artificial features, such as vases, studied rock effects, etc. Just what to grow in such neglected spots is sometimes puzzling, because, as a rule, we are better acquainted with the more exacting varieties.

The Pyrethrum Tchihatchewii (hardy perennial) and Cosmos (annual) grow in light, dry, poor soil. The following will thrive in dry, light soil in sunny situations:

Portulaca (annual).
Phlox Drummondii (annual, hardy).
Abronia Sand Verbena (hardy annual).
Sweet Alyssum (hardy annual).
Mesembryanthemum (tender annual).
Petunias (hardy annual).
Cleome Pungens (tender biennial).
Cleome Speciosa (hardy annual).

Stone crop (hardy perennials, with the exception of the blue variety, which is an annual).

Nasturtium (dwarf).

In dry locations among rocks these plants are advisable:

Arabis Alpina (Rock Cress) (hardy perennial).

Moss or Mountain Pinks (hardy perennial).

Siberian Edelweiss (hardy perennial).
Aubretia (hardy perennial).
Perennial Alyssum.

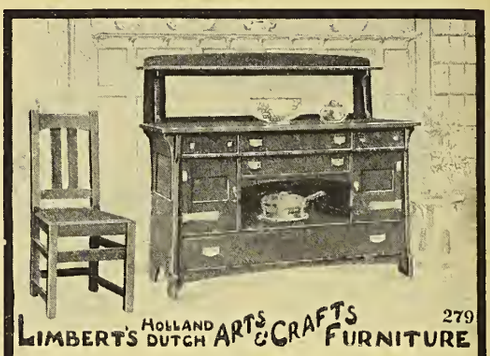
Saxifraga Funcia (half-hardy perennial).

Spiraca Astilbe (perennial).
Gilias (hardy annuals).
Lychnis (hardy perennial).

Linaria (hardy annual), (Linaria Cymbalaria, Kenilworth Ivy, needs more misture).

Plumbago (Leadwort) (perennial).
Iberis (Hardy Candytuft) (perennial).
Armeria (Thrift), perennial (Evergreen).

For use in such locations as are exposed to little sunlight:



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YOUR ancestors bought furniture laboriously wrought by hand of solid, time-defying Oak. Its mortise and tenon construction outlasted the centuries.

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Coleus.
Gray-leaved plants, as Centaureas, the Cinerarias, Dusty Miller.
Clarkia (annual).
Godetia (annual).
Wood Violet.
Heuchera (Alum Root). Well drained situations.
Lysimachia (Creeping Jenny Moneywort) (hardy perennial).
Aconitum (Monkshood) (hardy perennial).
Vinca a Periwinkle (trailer, hardy perennial). This plant is useful upon banks.
The Cerasturmi (snow in summer) (perennial), a low plant with silvery leaves and small white flowers, is also very useful upon banks.
And in moist soil the following will thrive:
Lobelia Cardinalis (perennial).
Chelone (Turtlehead) (perennial).
Ranunculus Acris (Double Buttercup) (perennial).
Tradescantia (Widow's Tears).

What Do You Know About Fertilizers?

THE amateur gardener who has skimmed over the subject of fertilizers is apt to get the idea that he would have to be an expert prescription druggist in order to give his flowers and plants the exact nourishment which they need. He is likely to have Potash-itis or Nitrogen-itis before he gets through studying and reading about these chemicals.

There is a great cry going up now because chemicals used in the manufacture of fertilizers come from Germany, and under present conditions are not available to the United States. However, there is no need to become exercised over the situation, because the natural fertilizers contain the correct quantities of these chemicals.

There are plenty of plant foods in the form of natural fertilizers in this country to take care of all of our amateur gardens as well as those of the trade. The natural fertilizers, such as humus, sheep manure and horse manure, abound and can be bought already prepared for use from reliable manufacturers.

The fact is, that if the average soil is well supplied with organic matter and is properly sweetened with lime, it will likely contain all the plant food necessary; the important things being proper drainage and thorough cultivation; or, in the case of the soil, a thorough preparation of the soil and drainage.

The crust of the earth contains a trace of nitrogen, approximately one-tenth of one per cent phosphorus and nearly two



THIS fine city residence is built of an inter-blending of two color-tones of Hy-tex Red Matts, variegated by flashed edges.

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ONE OF HUNDRED BEST BOOKS OF THE YEAR
Selected by the *N. Y. Times* Committee, Nov. 30, 1913, is

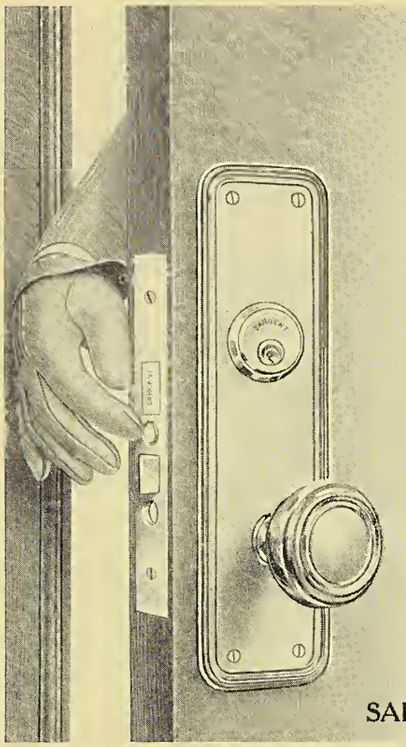
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IN this book the grandson of the "Prince of Potters" tells the real story of Staffordshire ware, tracing its history from the earliest references to the present day, and showing its development from a home to a factory business. :: :: :: :: :: :: *Illustrated.*

Invaluable to collectors and pottery students and interesting to students of history and sociology.—*N. Y. Times.*

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and one-half per cent potash, and yet there seems to be consternation over the fact that we cannot get potash. The truth is we don't need it, if we will only treat our soil so as to render available the store of plant food which Nature has conserved for use.

The addition of plenty of organic matter gives you nitrogen, or ammonia. More or less phosphorus is also contained in the organic or humus portion of the soil, and mineral soil, as mentioned before, is well supplied with potash, which is rendered available by the decay action of the organic matter and the solvent and chemical action of the lime.

In general, assuming your soil is well drained, plant a catch or cover crop, some of the legumes, or, if late in the fall, sow rye, having previously applied about fifty pounds hydrated oxide of lime to each thousand square feet or one-half that quantity on lighter soil.

For immediate application, concentrated organic matter can be supplied through the use of prepared humus, which contains all the plant foods, or through the use of stable manure, when this is procurable. If a chemical fertilizer is required for forcing any particular crop, a good average mixture would be composed of: 400 pounds packing house tankage; 200 pounds nitrate of soda; 1,200 pounds acid phosphate.

This fertilizer in proper amount, together with the treatment already indicated, would give you plant food for a maximum crop of any of the vegetables.

New Ideas in Floor Coverings

(*Continued from page 224*)

treated somewhat after the Chinese style. Some of the fibre rugs, however, are almost painfully precise, if one is inclined toward the conventional. The latest grass rugs are less formal in style. Examples that have character and individuality to a marked degree are known as Cape Cod rugs. Unassuming as they are, they are not lacking in quaint elements of real style. They are made in oval and almost square shapes, and in bleached or unbleached natural color. The pattern is in the weave, sometimes relieved by intertwining strands of wool. Rice straw rugs come from Japan. They have a different pattern on each side. All the grass and fibre rugs are made in half a dozen sizes, from large to small. Rugs of this nature are naturally suitable for porches, sun parlors, sleeping rooms and any rooms at the seashore or mountains.

Among the novelties is the Navajo, or Indian, rug, made of heavy wool. It is, perhaps, the one distinctively American rug. It is reversible, not liable to pull or wrinkle, and can be had in the largest sizes, as well as smaller. A favorite for

dens and country houses. Other novelties are domestic and imported rag rugs. The domestic examples follow the usual oblong shape. Centers are in attractive colors, plain or mottled, with harmonizing end bands or borders. Chief among such importations are the round Japanese rag rugs. Some have Chinese designs. The colors are fast. The rags are either woven into rope or plaited, and then made circularly from the center. The newest home-made rug is crocheted. Strips are cut as for a braided rag rug, and then crocheted tightly with a coarse needle. They are durable; and a shrewd eye for color combinations may lead to truly artistic results.

The illustrations show some interesting floor arrangements and rug selections in line with prevailing taste. The hall, living room and bed room as pictured reveal the possibilities of a nice arrangement of smaller rugs than have heretofore been used for such spaces. The disposition of furniture and the wall conformations may be considered to divide the floor, so to speak, into so many panels, each of which may be treated with a rug of appropriate size. Such arrangement presents greater variety, reveals pleasing lines of a good floor, and the smaller rugs are not only less expensive, but easier to handle. If there is any disadvantage, it is that they are more likely to slip and less disposed to lie flat than the larger ones. The dining room shown is treated more conventionally, with the new, square type of rug, showing perfectly uniform lines of floor. The rug itself, with Oriental motif, is on the order of the replicas above referred to. The sun-parlor floor shows the charming placing and effect of two interesting grass rugs in the new round shape. The idea of roundness seems a happy one for an object to be associated with the sun. Growing interest has been manifested of late in the decoration of nurseries. It would be a dull child whose eyes would not brighten at the genial procession of geese which wends its way across the ends of this nursery rug.

A question that has, doubtless, arisen in the minds of many householders is, what effect will the unfortunate war have on rug supply in this country? We are assured that unless the war is greatly prolonged there is little likelihood of any scarcity of Oriental rugs. At present the warehouses are practically full of such rugs. If anything, there is an over-supply. Until this surplus is worked off it is not expected that there will be any advance in price. Some regard it as an advantage to have importations temporarily checked, so that the present large rug assets may be realized on.

WITH ITS BACK TO THE PUBLIC —that's the way one architect built his house. Particulars in November HOUSE AND GARDEN.



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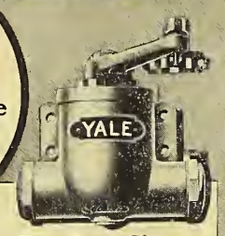
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THE lawn mower, especially a high-grade one, is a piece of machinery and as such should be accorded the attention any machine requires.

Every spring the average lawn mower owner complains about them, severely criticising the various manufacturers and springing the old adage, "They are not made as good as they used to be," and other bromides equally ridiculous. An inquiry into the causes of the complaints will readily show whether or not they are justified. In the first place, the machine can scarcely be budged; the blades are covered with a matted green mess and considerable grass is wrapped around the ends of the revolving blades, making it almost impossible to turn them. The machine has not



To forestall trouble, dismantle the machine and clean and oil thoroughly

even been wiped off after the last mowing in the autumn.

Remove all the old grass and muck, which has been kept slightly moist because the mower was not stored in a thoroughly dry place, and the machine can be moved somewhat easier, but still far from being perfect.

No attempt has been made to keep the working parts from rusting; the lubricating oil has dried out and no kerosene or grease having been applied considerable rust has accumulated. This is particularly injurious if the machine has ball bearings, because the rust being removed leaves the balls rough and causes the blades to revolve unevenly against the lower knife,

which destroys the cutting qualities and usually makes expert attention necessary.

All good mowers are self-sharpening to a certain degree, but if the blades become rusted it will cause an unevenness on the edges which the self-sharpening feature cannot overcome and grinding is then essential. If the machine is what is known as the "sliding pawl" type, possibly the pawls (which are small, flat pieces of steel) are worn to such an extent that they will not cause the blades to revolve when the mower is pushed forward, for which purpose they are intended. In addition to the rust on the pawls this wear is caused by an unnecessary strain being put upon the pawls by cutting extra high grass. In order to cut this grass the machine is usually pushed forward in short, rapid jerks. Each of these forward jerks causes an undue pressure to be placed upon the pawls, gradually rounding them off. An accumulation of sand or other grit in the pawl housing (occasioned by the use of grease or thick oil) causes additional wear. This is a small matter, however, as these pawls can generally be replaced for five or ten cents a piece and in this respect the machine will again be as good as new.

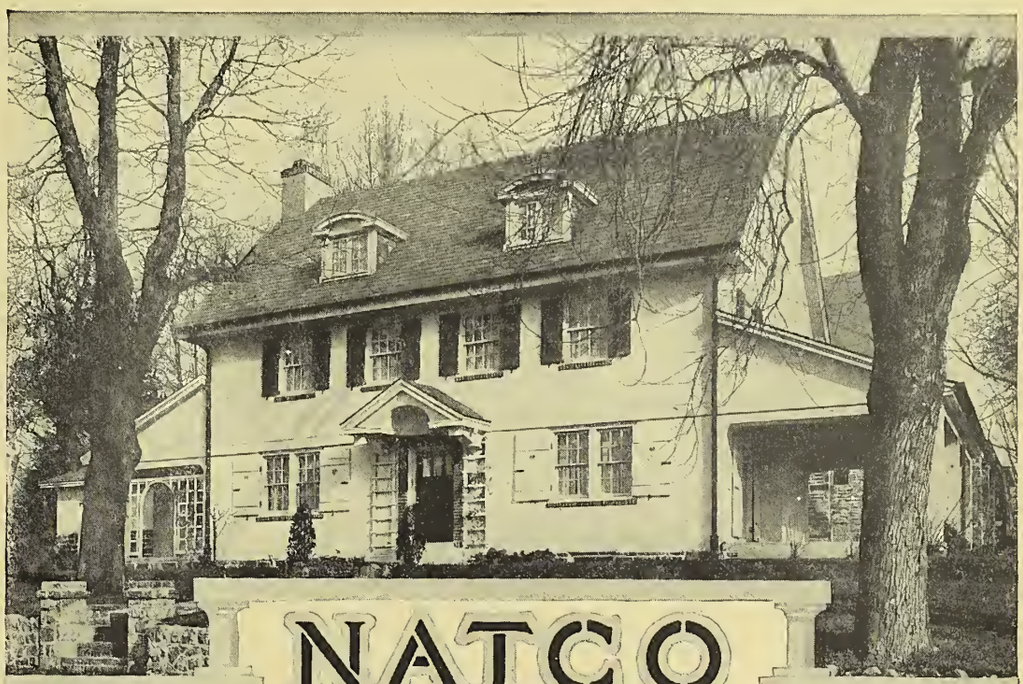
In order to forestall most of the troubles described in the foregoing, requires only a small amount of time and attention. Dismantle the machine, which will be found a very simple matter, and then soak the parts in gasolene or kerosene oil, thoroughly cleansing them, removing all muck and grit. Before assembling grease the various parts liberally and pack the bearings, gears, etc., with grease (vaseline or other rust-preventing substance, of which there are many on the market, will be found very satisfactory). A generous supply of grease should also be placed on the blades.

If this is done and the machine stored in an absolutely dry place, the springtime will find the lawn mower in perfect condition. Before using, however, the grease should be flushed out with gasolene or kerosene oil and a light lubricating oil applied. No grease or heavy oil should be used while the machine is in operation, as they gum and tend to collect dirt and grit, while a clean, light lubricating oil will float the grit away and keep the bearings clean, thus preventing unnecessary wear.

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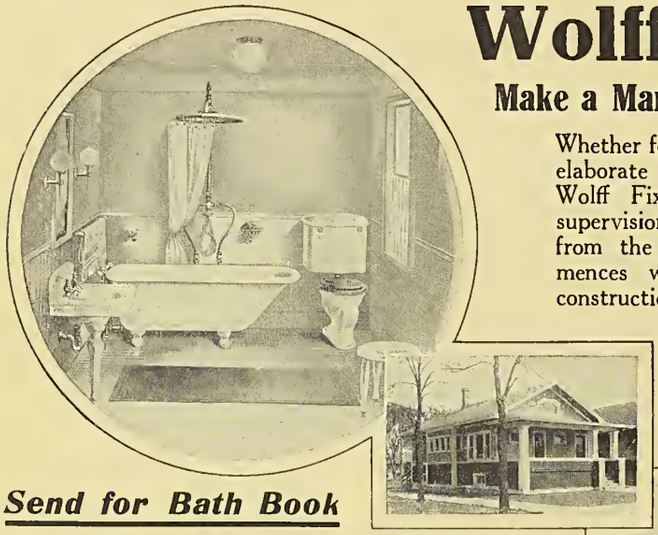
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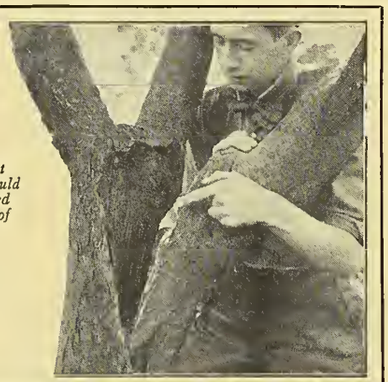
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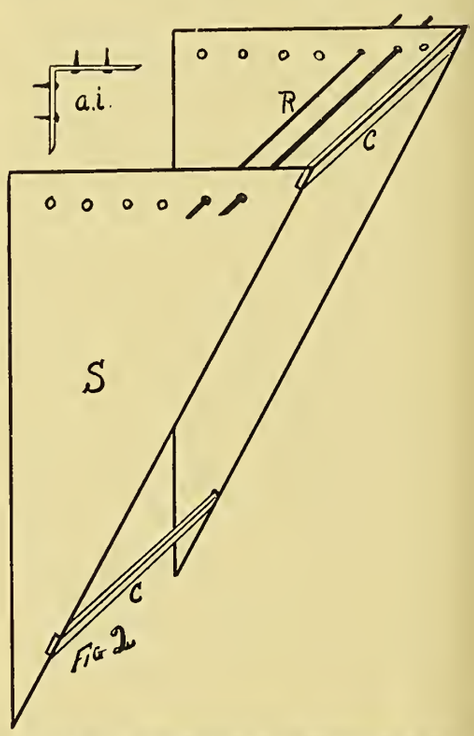
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Drawing number two shows the case or frame into which the window is dropped back to secure ventilation. The sides, *s*, of this frame may be of one-half or three-quarter-inch dressed boards for the house, and of three-quarter or inch stuff, either rough or dressed, for the stable. The height of the sides should be five or six inches less than the frame of sash, to allow for the angle in swinging back. The width of side at top may be twelve to sixteen inches, the lesser width being sufficient for sleeping rooms, at least.

The width of the frame should be so adjusted that the windowframe will fit snugly without binding. To secure rigidity of the side boards, pieces, as shown at *c*, are set in at the top and near the bottom. The frame is secured to the wall or windowframe by angle irons, indicated at *ai*. For the stable your blacksmith can make them out of discarded irons from the scrap pile. For the house they may be fashioned out of new scrap iron, or of brass or bronze where the finishing is in natural wood. This frame may be painted the same color as the woodwork of the room, or grained or simply varnished to match the finish.

Holes are bored in top of sides, as shown at *h*, to allow the insertion of the rods, *r*, which serve to adjust the opening of the window and to hold the frame secure against banging back and forth in counter draughts, to the injury of both frame and glass.

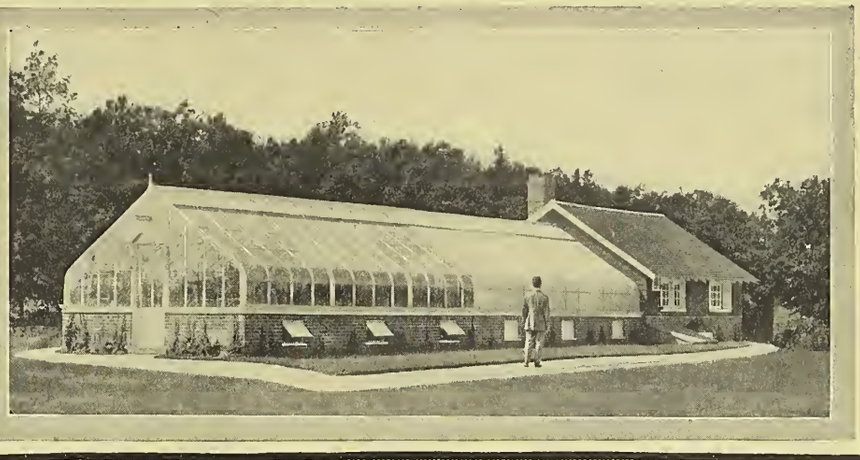
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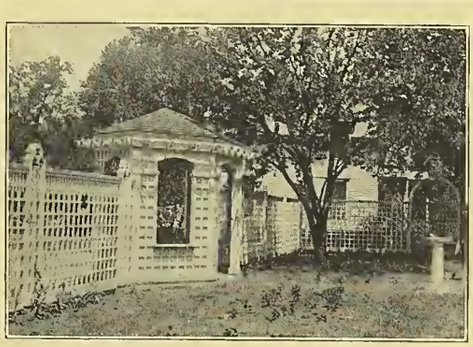
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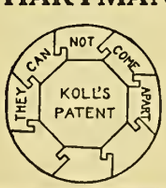
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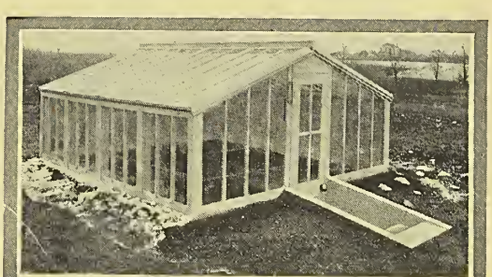
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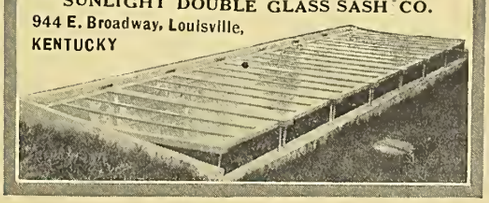
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through Horse Hall to the medieval "discovery" of the town-house, and culminating in the home of to-day, does not satisfy the author; he goes on to speculate upon the house that is to be, outlining its organization and equipment. In reading Mr. Thompson's prophecies, one can but wonder if he be aware what an excellent brief he holds for the cause of woman suffrage. "Woman's place," we hear to-day from opponents of the movement, "should be in the home"—"doing manual labor," being the unspoken complement. But, says Mr. Thompson, the home of the future, with co-operative heating and cooking, and its servant problem settled through associations for domestic workers, will restore to woman her "functions as mother, sister, wife"; will give her "time to keep herself abreast of her husband in knowledge of what the world is doing"; to engage herself seriously in the training of her children, instead of, perforce, leaving that, as now, to schools and teachers, and in the larger interests of life.

"Success With Hens" (Forbes & Co., Chicago; $1.) is intended as an inspiration rather than a treatise on poultry, and the author, Robert Joos, has brought to his subject much enthusiasm and has succeeded in making every page full of interest. The financial end of poultry keeping, while not overlooked, is not made the keynote of the book, but emphasis is rather laid on the pleasure and reward derived from caring for something alive, and on the fun of providing one's own eggs and poultry for the table. There are chapters on how to start, incubation, feeding growing stock, marketing, and also on the diseases of fowls. To the beginner this little book will be found very helpful as to the right direction in starting, and if the advice—simple and explicit—is carefully heeded the reader may feel reasonably sure of success.

The very name of this book, "The Back-yard Farmer" (Forbes & Co., Chicago; $1), has an irresistible appeal for the average city dweller, and after reading the seventy-five chapters, he is tempted to move to the suburbs on the spot and try out some of the experiments. The author, Willard Bolte, is a practical gardener and was for some years a member of the faculty of two State agricultural colleges, and in writing this book proves his ability to be both entertaining and convincing. The novice is not deluded with roseate dreams of fortunes to be made from the backyard, but, on the other hand, is told in practical fashion how to make the most of it. There are chapters on hot-beds and cold frames, bees, the city cow, care of horses, gardening for children, making a city flock pay, home canning, etc., and when the closing chapters are reached we are convinced there will be no holding back those who are already possessors of non-productive backyards.



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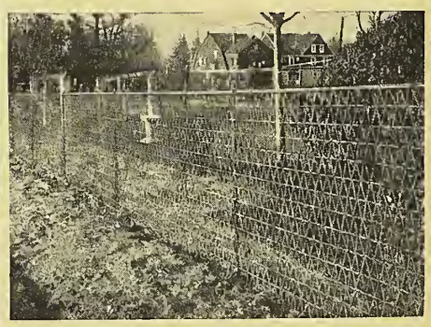
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Before and After Furnishing

(*Continued from page 201*)

the curtains are of a luminous peacock blue, and this color note is repeated in the velours upholstery of two of the chairs.

The foregoing enumeration includes a heterogeneous collection of articles, no two, saving a pair of chairs, belonging to the same period of design or manufacture, and yet the most rigid "period" purist could scarcely take exception to the manner in which the various pieces have been brought together. The Adam side table, the Hepplewhite chairs, the Sheraton secretary and a gate table that might have been made at any time between 1650 and 1750, are so sensibly and harmoniously disposed that one would have to be hypercritical indeed to find cause of cavil in their arrangement. It requires far more judgment to furnish a room successfully with pieces of different styles and dates than it does to make it a creditable example of the mode of one period. A well arranged "no period" room, however, has more individuality and interest than a room in whose appointment strict period conventions have been observed. The equipment of such a room means that the elements of its composition must be tried out in the Crucible of Good Taste. In this particular instance the different pieces all harmonize in a general way, all having straight legs or conspicuously vertical lines, and all having the color of the wood nearly the same—two factors that make for a sense of unity. Then, too, they are not so juxtaposed that their unlikenesses force themselves upon the eye. The fit placing of furniture in a "no period" room requires furniture tact, and one of the secrets is so to arrange the pieces that their points of similarity in color and line may be emphasized, while their differences may be lost sight of in their common ground.

The treatment given the dining-room is unusual and especially interesting. As elsewhere in the house, the woodwork is white. What in the illustration appears to be wainscot is, in reality, only a wooden molding, carried around the room at the height of a chair rail, while between it and the baseboard the smooth plaster surface of the wall is painted white and treated with the same finish as the woodwork. Above the chair rail the walls are covered with Japanese silver paper with a fine white stencil pattern so inconspicuous that it is scarcely visible except in a strong light or when closely examined. In the angle between walls and ceiling is a thin white picture molding. The ceiling is papered in white.

At the two French windows on the south side, and at the wide triple window on the east, are straight curtains of white Swiss and the hangings are of plain pale yellow rep hung straight from thin brass rods.



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The radiator, recessed beneath the sill of the triple east window, is masked by little draw curtains of the same material, corresponding to the sill hangings immediately above. The screen before the pantry door is covered with the same pale yellow rep of which the window hangings are made. The curtains at the door are of the same luminous peacock blue as those in the living-room. Both the dining-room and living-room door hangings, as stated before, are of red velvet on their hall side.

The Chippendale dining table is of an unusual shape, being a long oval when the flaps are raised and supported on straight bead-edged, molded draw legs. The sideboard is a straight-front Sheraton of a type peculiar to New England. On doors and drawer fronts the mahogany is inlaid with bands and circles of rose, satinwood and box. Six shield-back Hepplewhite chairs have their original covering of black haircloth studded with rows of brass-headed tacks at the lower edges of the seat rails. Besides the pantry door screen the only other piece of furniture in the room is a little china cabinet of Colonial Chippendale pattern and make. It stands between the two French windows, and the yellow corded silk with which its shelves and back are lined echoes the color of the hangings. Some day an old Dutch still life picture in a black frame will come to grace the wall above the sideboard, and that will be sufficient wall embellishment for the whole room.

A bedroom, typical of all the others, with its gray paper and rose cretonne hangings, is as simple as it well can be. Its mahogany furniture consists of two single bedsteads, a chiffonier, a dressing table, a small lamp table, a bedstand between the beds and several chairs. There is no foolish, cluttering bric-a-brac, and pictures have been kept off the walls, so that there is nothing to blow about, bang or get broken when the wind at night has a free sweep through the room.

If the reader has read between the lines in following the furnishing development of this house, with the additional aid of "before and after" views, it will be seen that the occupants have followed certain principles, principles that anyone may apply, in the choice and arrangement of their household gear. Their plan has embraced harmony and very slight diversity of tone in wall treatments, thereby conveying a sense of unity to the whole house; simplicity, having only what is needed in each room and no more; harmonious placing, which requires a careful study of each individual piece; a realization of the furnishing value of good color in hangings, rugs and upholstery; lastly, an avoidance of all meaningless trumpery.

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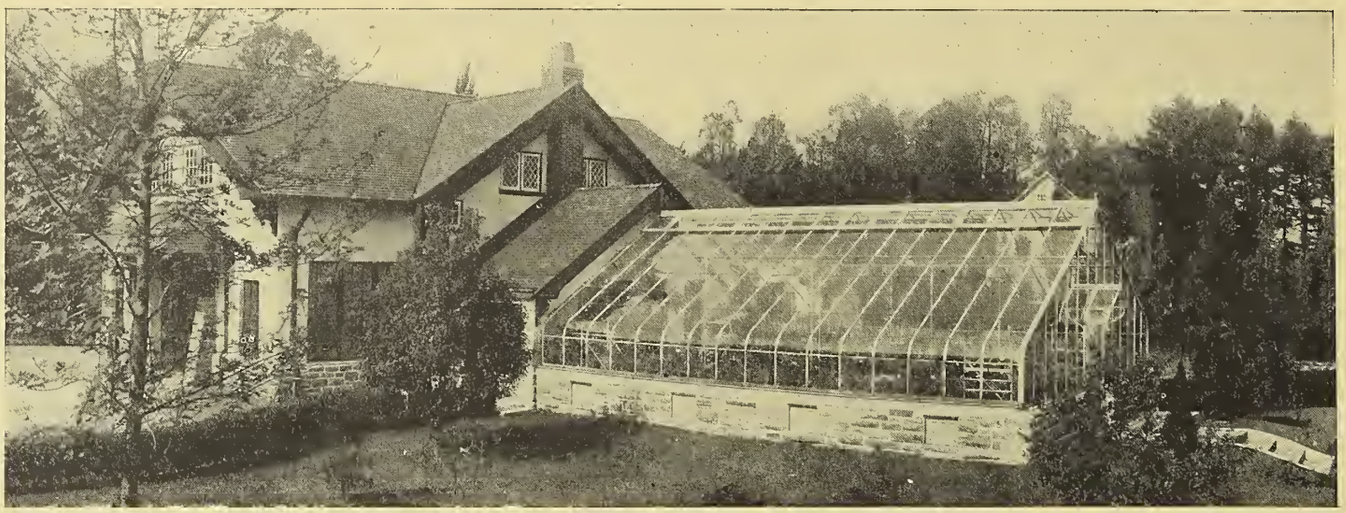
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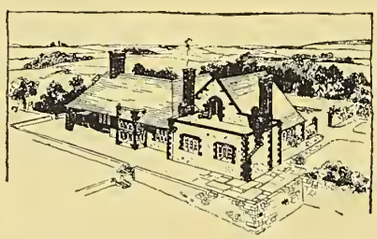
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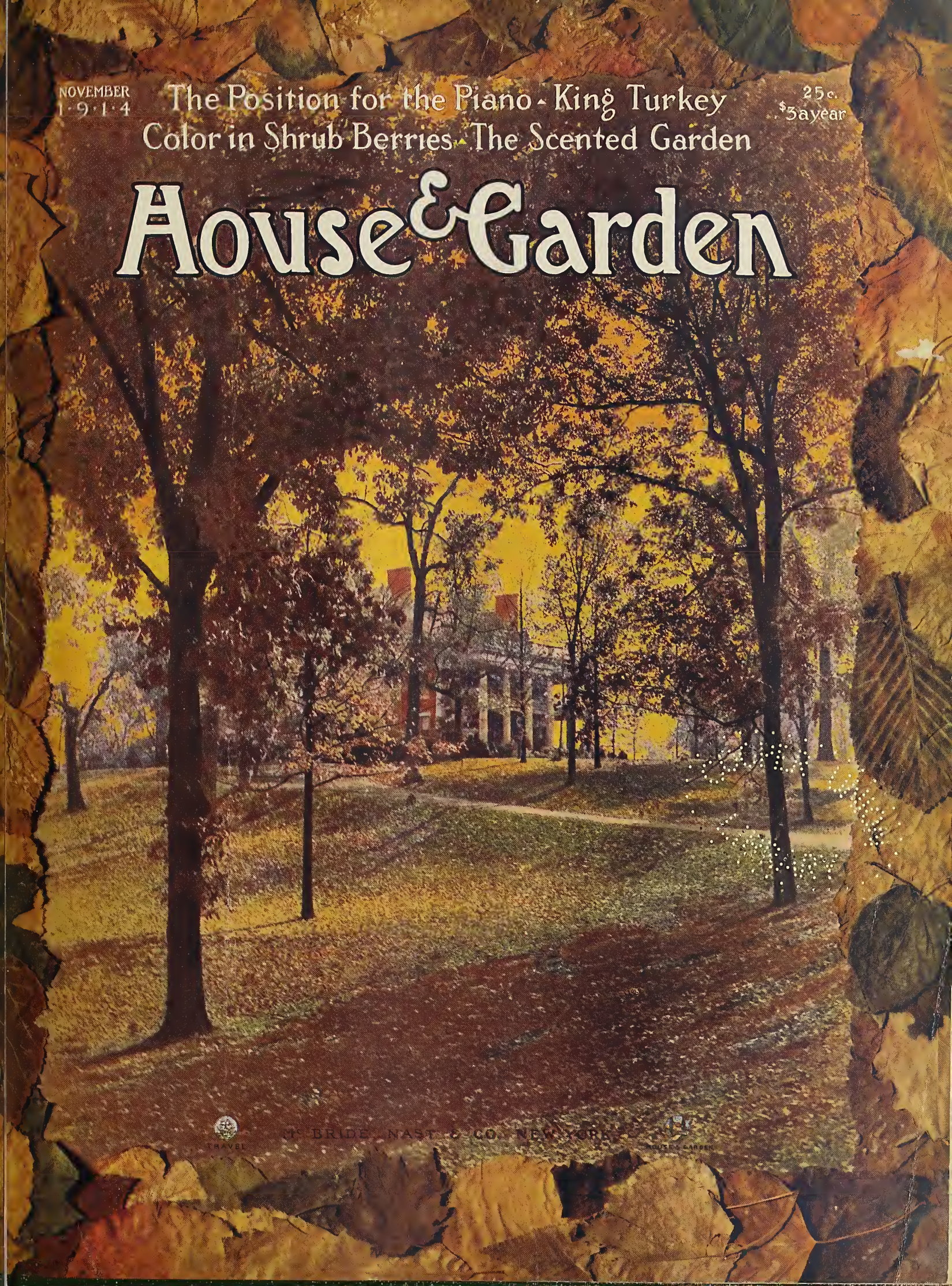
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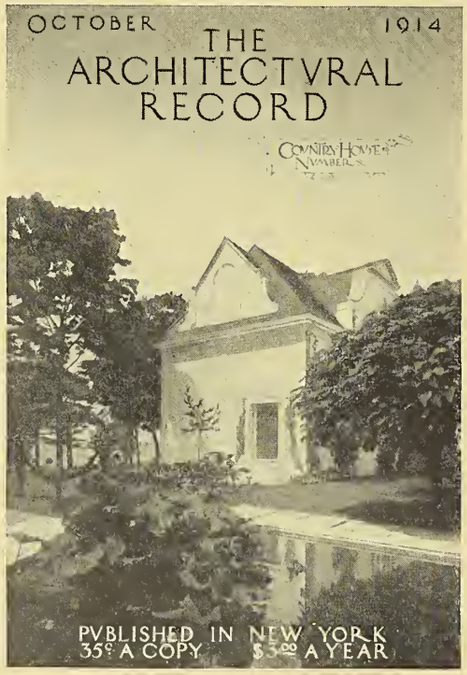
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THE ARCHITECTURAL RECORD

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How Big a Business is a Farm?

VERY few farmers who have only $5,000 invested in the business employ much, if any, hired labor. In fact, a farm with this amount of capital is usually a one-man farm. The graduate of a college who would act as superintendent of this farm should be able to do all the work himself, if not interfered with too much by the owner. There would usually be nothing left for the owner to do and no other hired help to board.

A farmer running such a farm would ordinarily make a labor income of about $350. A person who is not so vitally interested would not be likely to run the farm so well. It takes more ability to run such a place and make any profit than it does to run a larger enterprise successfully. A graduate of a college of agriculture who has the experience and the ability that are necessary to make a profit on such a farm is a man who can earn $800 to $1,200 a year in any of several different kinds of work. In short, this represents too small a business to make it pay to hire a graduate.

A few farmers who use this amount of capital are doing well, but they are the exception. A considerable number who know how to farm are doing well when the owned capital is not more than $5,000 and when nearly as much more is borrowed. It is not safe for any but experienced farmers to be so heavily in debt. Another way of obtaining more capital is to be a renter. Many renters with less than $5,000 of their own are doing well.

Judging by the profits that farmers make, 5 per cent. of the capital would be very high pay for a manager. It will be seen at once that no small business would justify one in employing a graduate of an agricultural college as a manager. Usually it requires a wise investment of $20,000 to $40,000 in order to justify one in employing a really good graduate of a college of agriculture who has had good farm experience and good business experience.

A general or dairy farm with this amount of capital will usually employ three to six men. A good manager of such a farm does not conduct his business from an office; he should be at work with the men and should do as much farm work as any other man on the place. No industry can afford a non-working foreman for so few workers.

In sixteen townships in three counties the 23 most profitable farms selling market milk at wholesale had an average capital of $19,728. Their average area was 257 acres, of which 154 acres were in harvested crops.

Building and Depression

IN discussing the prices of building materials and the cost of labor, a writer in a recent issue of the "Manufacturers' Record" points out that, as architects and contractors have more time just now to plan and carry out contracts than in periods of activity, the present is the time to build. The man who wants a home and has money with which to build it can do it now to better advantage than when prosperity comes and at a much lower cost and with more care and attention on the part of contractors and mechanics.

Thousands and tens of thousands of men in this country are intending to build homes for themselves, but are waiting for what they think will be a more propitious moment, when everybody is an optimist rather than a pessimist. When they do undertake to build every item will cost them more, and they will find great difficulty in securing as much attention in construction work and in the equipment of their homes as could be had now.

This is pre-eminently the time when every man who expects to build a home, a store, or an office building, if he has money, should do it. This is the time when every manufacturing enterprise which knows that it needs new machinery or the enlargement of its plant, and has the money available, should do the work now. This is the time when our municipalities should press as vigorously as possible all of their improvements, in order to get the benefit of the lower prices of materials now prevailing as compared with boom periods. Almost over night a change in business could be brought about, if people who are able to do this building and construction work would undertake it now.

Commenting on this matter, "The American Architect" makes an illuminating comparison:

The reports of building inspectors indicate a gain in contemplated building, as shown by plans filed in the corresponding month of this year. In the East, where the depression has been most felt, a recorded gain of nearly $5,000,000, or 19 per cent in twenty-one cities, is especially encouraging. In twenty-one cities of the Middle West the gain for July amounted to $1,600,000, or 7.7 per cent. On the Pacific Coast the loss of 7.3 per cent for the first seven months of the year, as compared with the same period of 1913, is in part compensated by a slight but encouraging gain in the month of July. But it is in the Southern States that the most phenomenal percentage of gain has been realized, for, while the increase for the first seven months as a whole was trifling, the gain for July alone amounted to 56 per cent.

Just how the European war may affect the intentions of builders who have filed

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From Madison to Wilson in the White House
From the Introduction of the Steamboat to the Perfection of the Aeroplane

ONE HUNDRED YEARS

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The purpose of this announcement is to make known, thus far in advance, the general scope of the anniversary, its interest to every intelligent reading man and woman in the country. Nineteen Fifteen is to be a year-long observance of the one-hundredth birthday of America's oldest magazine. Not one, but twelve anniversary numbers are to be issued. Their size and contents are already partly determined, because of the uninterrupted flow of acceptances received from men and women of the first rank, the world over, who have written for *The Review* in the past, who will make specially fitting contributions to the numbers for 1915.

The details of these twelve special numbers will be made public from time to time. It is possible now to announce articles by over one hundred prominent Americans and over one hundred prominent foreigners. From among them have been taken the two lists of ten names each, printed below.

The North American Review

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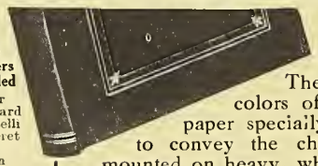
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plans or were expecting to do so, but have not actually started to execute the work, is uncertain. The consensus of opinion among business men appears to be that conditions in this country are fundamentally sound, that our mineral and agricultural wealth is greater than ever before, and that, in the long run, we have nothing to lose, and possibly much of commercial advantage to gain, as a result of the unfortunate conflict of civilized nations. If, from a humanitarian standpoint, some question the advisability of preparing for war in time of peace, all will probably agree that in time of war non-combatants should most energetically prepare for a long period of prosperity. At best, the proposed building activity is but a resumption of normal conditions. In view of the solidity of our institutions and the assurance of commercial expansion in the near future, there seems good reason for proceeding in the execution of all well-considered projects.

Tobacco Stems as Valuable Fertilizers

SHOULD the demand of Europe for American tobacco stems cease, says a recent bulletin from the Department of Agriculture, tobacco stems, which contain large quantities of plant food, especially potash, may be used to good advantage by the American grower of tobacco as fertilizer. Soil fertilized by these stems secured from the cigar and tobacco factories and stemmeries will produce leaf tobacco of better burning qualities and texture.

Tobacco stems as fertilizer should be applied in smaller quantities than manure, because they contain larger quantities of the constituents which feed the plant, according to the Department's tobacco specialists. Two tons per acre of "seed stems" (stems from cigar factories), or 2½ tons of "Kentucky stems" (stems from the tobacco factories and stemmeries) are known to give good results in New England, and, so far as available, these stems will undoubtedly furnish a very satisfactory source of potash, as well as other plant foods, in other tobacco sections.

Considerable quantities of tobacco stems have long been exported to Germany and other parts of Europe, where they are often used in the manufacture of low-grade smoking tobacco and as a source of nicotine.

Tobacco stalks which are not removed from the farm under prevailing methods are not always used to the best advantage as a fertilizer. Like the stems, they contain considerable quantities of valuable plant food (though not so much), and may be used freely as a fertilizer for tobacco and other crops. They may be profitably used to improve the hay lot by simply spreading the stalks over the land in the fall.

Yarding Versus Chaining

IN the life of every dog there are times when he must be confined in one way or another during the temporary absence of his master. For such occasions the common method is to provide a suitable collar and an unsuitable chain or leash, and with them attach the animal to a tree, bedpost or other sufficiently immovable and convenient object. Returning, the dog may be there or he may not be. If the former, he is more than apt to have twisted round and round the post, worked himself into a state of half-wild fretting and excitement, or partially hanged himself by pumping over some supposedly unreachable object on which the chain catches and holds him in the air. If he is not to be found, he has probably twisted out of the collar or broken the leash and gone his way.

If the available space and locality preclude the building of a yard in which the dog can be confined, then chain him to a "trolley." Drive two heavy stakes flush in the ground twenty feet or so apart, and stretch a strong wire between them. Slip a ring over the wire and attach the end of the six-foot chain to it. See that the ground and surroundings have nothing on which the chain can catch, and be sure that a pan of water and some adequate shade are within reach. This sliding ring arrangement will allow the chained dog considerable freedom of movement, and he will not be so apt to fret or break loose as if he were fastened in the ordinary way.

A much more satisfactory plan, however, is to build a yard which shall be complete in itself; that is, one in which the dog's kennel or other sleeping quarters, pan of water, etc., are located. In this he can be kept for long or short periods, and be far better satisfied than when hampered by the dragging weight of collar and chain.

Such a yard should be at least twenty feet square, with the kennel in the center and a suitable gate at one corner. Two-by-four posts, eight feet long, are sunk two feet in the ground, ten feet apart, along the boundaries of the yard. A trench ten inches deep should be dug between them to admit ⅞-inch boards set on edge. The boards serve the double purpose of preventing the dog digging out and supplying a good base to which the lower edge of the heavy poultry wire that forms the sides of the yard can be nailed. The wire should be five or six feet high, and all around the top of the yard an inward-projecting shelf of 18-inch wire netting should be secured on brackets. This will keep the dog from learning to climb the side of the yard and escape over the top.

These specifications are for a yard intended for dogs the size of a bull-terrier or Airedale. Smaller animals, of course, may be given smaller quarters, while for the really big fellows like Danes and large collies, a larger yard and heavier construction will be needed.

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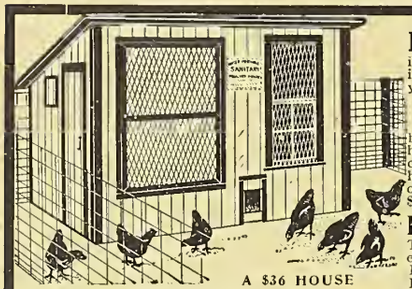


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Swatting the Rooster

PRACTICAL farmers are beginning to awake to the fact that roosters are an uneconomical factor in the barnyard. The amateur with the small brood might do well to consider the matter in his smaller plant. If he figures it up he will be surprised. Of course, roosters must be kept for breeding season, but they are not needed at any other time.

"At the price roosters bring," says a recent contributor to "Successful Farming," "there is no valid reason for keeping the ordinary farm stock, even if pure-bred. For the price old ones will bring buy early hatched young cockerels of as good grade as the old cocks, and they will be equally valuable and you will get new blood introduced. Better yet, you could buy a setting of high-grade eggs and raise something much better than your old stock, probably.

"Some farmers look upon this agitation as foolish, but if they will just experiment a few times they will understand all it means to them. I took a dozen infertile eggs and kept them in a warm room, and after two weeks I began to crack them one at a time every day or two. I cracked the last nearly a month after it was laid. The yolks were perfectly intact. The only difference I could notice between them and the fresh eggs was that the old eggs would flatten out just a trifle; nothing like a fertile egg three or four days old, though. There was no bad taste and no housewife would have hesitated to use it as willingly as the fresh. I have cracked fertile eggs gathered at once and kept three days that showed decided incubation, the germ being plainly visible, and often fine blood vessels had begun to form. The yolk would break at once, and no housewife would have used them under any consideration. Try them if you have your doubts.

"It should interest you to read what the immense loss has been in the United States from keeping the roosters, and you can no doubt get the figures for your own State, but few of us give much attention to these things when treated in such a general manner and in figures that are meaningless to us when taken in connection with their scope. What interests us is what comes right home to us, and it is easy to bring this right home to our own flock. See what it costs you and then get busy. Swat the rooster!"

Feed the Laying Hen

ONE of the best feeds consists of a mixture of silage, wheat bran and chops with turnips and scraps if these latter are to be had. A peck of silage cut fine, three pounds of bran and three pounds of chops make a good morning feed for a hundred hens. Then later in the day, say in the afternoon, give them a good feed of whole grain, either wheat or corn, or kaffir corn. Most of the larger farms now have a silo, and also many of the smaller ones. The silage should be cut finer than for the stock, and this may be done each day as it is prepared. When mixed with the other feed it should have boiling water poured over it in sufficient quantity to make a stiff mash.

Much of the poultry sold from the farm corresponds in a great degree to feeder cattle sold from the range. The corn-belt farmer fattens the cattle, the commercial feeding plant in the city fattens the poultry. No complicated system of forced feeding and secret rations is needed. Separate sexes, shut up in small coops eight or ten to the coop, and fed all they will eat of a suitable ration. As the feeding period only lasts from one to three weeks, the extra profit derived, especially if sold direct to a hotel, is a large return for the feed and trouble. Here are a few rations used by the leading crate-fatteners which might be used by the farmer quite as profitably:

Ground oats	2
Shorts	2
Corn meal	2
Beef scrap	1

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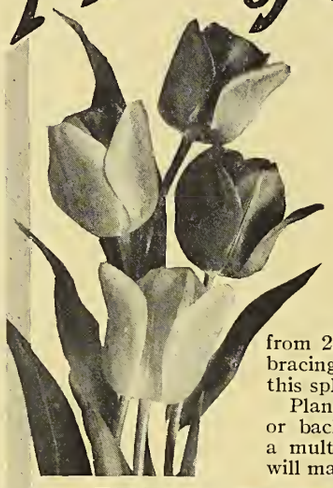
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McBRIDE, NAST & CO.
UNION SQUARE NORTH NEW YORK



VOLUME XXVI NUMBER 5
RICHARDSON WRIGHT
Managing Editor

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A drawing-room with vistas, is invariably the desideratum of everyone who builds a house, yet rarely is it attained. In this house at Pasadena, Cal., of which Myron Hunt is the architect, the generous proportioned arrangement and wide doors throughout the lower floor afford a view from the reception hall through the drawing-room to the dining-room at the farther end. While the decorations are of mixed styles and periods, the room is in harmony and excellent taste

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"Wee House" follows no one particular style of architecture. In its ancestry is a little of the Norman farmhouse, a trace of the Pennsylvania Colonial, a dash of Georgian and a good deal of the small English country home of to-day

Homes that Architects Have Built for Themselves

THE RESIDENCE OF EDMUND C. EVANS AT ARDMORE, PA., IS AN EXAMPLE OF THE DWELLING WITH ITS BACK TO THE PUBLIC—ITS PROBLEMS AND THEIR SOLUTION

BY BARTON F. THURSTON

VARIETY is the spice of life. This truism we willingly admit. Variety is also the spice of architecture. That we admit if we stop to think about it. Well-mannered architecture, that does what you expect it to do, of course we must have, just as we must have well-mannered people about us if the wheels of social or business life are to run smoothly. But good manners do not necessarily imply flat and arid conventionality of behavior, and it is always vastly refreshing to find people who can shake off all the trammels of rigid convention without transgressing the canons of good breeding. Just so, in matters architectural, it is a truly grateful thing to find a building where the bounds of fixed types have been gracefully overstepped in reaching a result of combined distinction and comeliness.

Such a place is "Wee House," Ardmore. It belongs to no one particular type of architecture, but the lines of its descent are mixed. In its make-up there is a little of the Norman farmhouse, a little of the early Pennsylvania barn, a dash of Georgian here and there, a good deal of the small English country house of to-day, a trace of the modern French country seat, and a sunny note of old Pompeian ornament—all fitly joined together in one

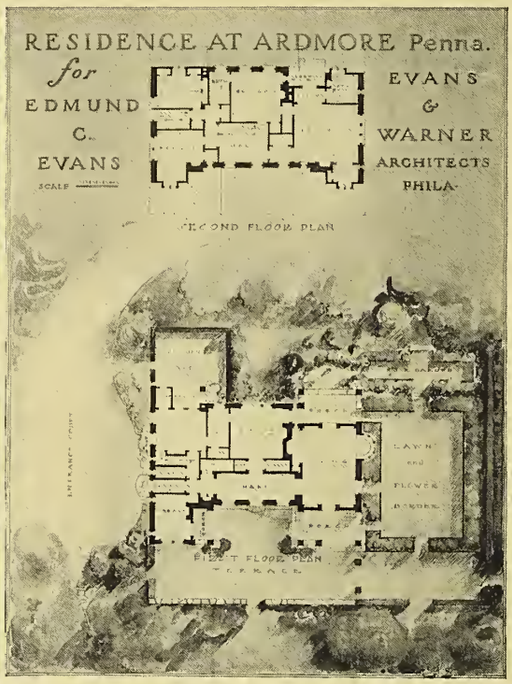
congruous whole by the cement of discreet selection. But before further discussing the house itself we must look at the site and see what problems of location had to be solved.

The whole place is on a steep western hillside, thickly wooded below, falling rapidly to a brook-bordered meadow at the foot. There was not a rod of level ground above the meadow, and the meadow was not the spot for the house. The problem was still further complicated by a funnel-shaped combe that started wide near the top of the hill and furrowed the slope, dipping sharply to the brook at the bottom. Clearly, this was not a place for the display of polite but platitudinous Beaux Arts conventions that could, or rather *would,* have done little else with such a site than create for it an Italian villa with ramps and flights of balustrated steps and gushing cascades—all fine and beautiful enough, but far more ambitious than conditions permitted, and, besides, there was no water at the top of the hill to be let loose in cascades. The ground itself was full of individuality and rustic vigor, and demanded sincerity of purpose, free from all artificial restraint, to get the best out of it by adapting the house proposed to its peculiar requirements. There was no other practicable means of entrance but at the hilltop. A road could have been engineered up from the meadow, but this would have been a thankless task, in a way, for there is nothing that eats up so much money with so little apparent result to show for it as road building, especially when there is a difficult grade to surmount. The most desirable view, however, was down the hill towards the west and the meadow. Plainly, then, there was only one thing to do—back the house to the entrance. And done this was without the least compunction at overturning one of the pet notions of the people who follow meekly in the wake of Mrs. Grundy. The house was for the comfort and pleasure of the occupants and such friends as they chose to have with them, and not for the benefit of the general public or what portion of it might find its way in from the highway and over the break of the hill. What, then, could be more sensible than to front the house away from the approach, and by so doing have the finest outlook and all the added privacy in the place where one would naturally spend



The vaulted and tiled gallery across the front of the house was an inspiration





Architect's drawing and plans for the first and second floor, showing the approach to the house and its environs



Dormers with arched hoods have been countersunk in the roof. Square, white chimneys with red pots lend color



The house sits down well on the ground, as it ought. At the eaves the roof has a little flaring kick-up

most of the time? Another excellent feature of such an arrangement is that it effectually demolishes the wretched practice, all too common, of neglecting the back of a place on the ground that nobody will see it but the tradespeople, anyhow.

Site and facing disposed of, we come naturally to inspect the exterior aspect of the structure. In the first place, it is built of the native grey mica stone, and therein lies the first element of its success. Whatever latitude there may be in the choice of possible building materials—and it is at all times pleasant to have a choice open to one's discretion—it will never be a mistake to choose the material that nature has provided readiest at hand; that is, if one regards the underlying subtleties of local tradition and wishes the house to appear indigenous to the soil and not present a fanciful, exotic aspect. The texture of quarry-faced rubble walls, laid in the traditional Pennsylvania manner that has so faithfully preserved the spirit of Colonial masonry, is always agreeable. A note of contrast to the vivid green of the surroundings has been given by applying to the stone a coat of whitewash with which a proper portion of cement has been mixed to ensure its durability.



The living-room is finished in darkwood and the walls are rough sand-finished and toned. The generous fireplace, inglenook, and built-in bookcases are attractive features



The color scheme in the dining-room is blue and white, and here as much light as possible is afforded by the casement and from the long gallery

The house sits down on the ground as it ought. Even the porches, which are on a level with the living-room floor, are but two or three inches above the level of the lawn. The difficulties presented by the slope of the lands have been overcome by making the dining-room and kitchen three steps above the rest of the first floor. This device keeps the intimate contact with the soil all round, permits the house to look well rooted, and is not at all inconvenient. From the dining-room, wide steps descend to a tile-paved porch on the south or to the broad gallery that runs along the west between the house-door and the living-room. The ground excavated from the hillside for the rear of the house and a part of the lawn has been made into a walled terrace in front, on a level with the gallery and west rooms. The small English country-house source of inspiration is more perceptible from the west, perhaps, than from any other point. Without being in any sense a copy, the arrangement of the two fore-reaching roof projections cannot fail to suggest one of Mr. Lutyens's most successful countryside creations. Those who are familiar with his work will recognize the point of resemblance. The employment of suggested motifs, be it remembered, is in no sense an admission of incapacity or lack of originality. The best and most original architectural manifestations have resulted from an interchange of inspirations, and the adoption and incorporation of some worthy feature from an outside source are evidences of superior discrimination. Indeed, there is no surer test of originality than the ability to adapt and combine successfully a variety of elements derived from different sources. If Mr. Lutyens has supplied inspiration to many American architects he is also their debtor on the same score.

At the eaves, the roof has a little flaring kick-up that agreeably calls to mind the old Norman and French Canadian farmhouse. To allude once more to architectural sources and show how largely we are all debtors to the past, Mr. Lutyens, who often uses this same device to mollify hard lines, and many of his most able



Several problems were involved in the site, which is on a steep western hillside, with a roadway at the top. These were met by backing the house to the entrance with the front to the west, and building low and snug along the ridge with native materials

British contemporaries, too, owe not a few of their felicitous forms of expression to Norman origins.

Nearly all the way around the house, except at the gable ends, a small part of the back and the middle portion of the west front, the slope of the roof descends to the first floor, contributing thereby to the general air of repose. The arrangement by which all the dormers are countersunk with only their low-arched hoods projecting above the surface of the roof is most admirable, and eliminates the fussy restlessness that dormers almost invariably create. Fortunately, the roof has been let severely alone, and in the course of two years sun and weather have had chance enough to warp and stain, so that texture and tone are good. Red earthen pots surmounting the square, white chimneys lend a welcome bit of color diversity, which is further harmoniously increased by the fascinating green-blue of the doors and shutters.

The broad step before the house-door is made of the undressed flat sides of picked building stones laid randomwise. A rounded hood above, reminiscent partly of Germantown and partly of Queen Anne's Gate or Grosvenor Road, joins forces with the broad-paneled doors and shutters, the arched dormer heads and a long, straight, six-light transom in the living-room to represent the full extent of the structure's architectural affinity with early Eighteenth-Century modes. Crossing the threshold, one comes into a vestibule, and then up two steps into a barrel-vaulted, tile-paved gallery that extends across the front of the house and ends at the living-room door. "Wee House," as its name implies, is not large, but this broad, sunny gallery, lighted by three wide French windows that open on the terrace, gives an impression of amplitude and space and dignity that many a far larger dwelling completely lacks. This bit of arrangement is truly ingenious, and, small as the house is, the space occupied can be readily afforded. One great secret of the ground-floor plan which makes this gallery both possible and convenient, a luxury and a necessity at one and the same time, is that no unnecessary rooms have been included in the design. There is a kitchen, a pantry, a dining-room and a living room, and, if one wishes to escape to privacy and quiet, they can take refuge in the master's snug little study in the northwest wing.

The gallery walls are rough sand-finished in their natural tone, but in the rectangular recessed panels over the radiators a delightful bit of color is introduced that stands out all the more

(*Continued on page* 321)



The Variety of Colors in SHRUB BERRIES



The scarlet of common barberry

Steel blue of the *Symplocos*

A SURPRISING RANGE OF COLOR AND STRUCTURE UNCONVENTIONALLY DESCRIBED AND INTERPRETED — WHAT A BERRY IS—THE WHEREFORE OF ITS PECULIAR ARRANGEMENT—HOW TO DISPOSE OF BERRIES BOTH INDOORS AND OUTDOORS

BY ANTOINETTE REHMANN PERRETT

VERY few people have any idea of the great variety of colored berries that follow the succession of bloom of the flowering shrubs, and yet this is knowledge that yields much pleasurable return both in the house and garden. We have taken photographs of some of the berries as we arranged them in our home vases to suggest their decorative value in the house, and in doing so we are only sorry that their lovely color is lost. There are, for instance, the steel blue berries of the *Symplocos*, such a wondrously brilliant blue it fairly makes your heart beat higher. There are the flat clusters of the *Viburnum cassinoides,* in September a warm cream tinged with rose, and in October a bright rose alternating with the blue of the ripened berries. We have placed them in a vase of light golden brown streaked with darker browns and then again softened by a misty haze of grey, a vase that not only adds significance to the rose and blue of the berries, but hightens the charm of the thick olive-green leaves. The wands of coral-berries growing in the axils of the flight-poised leaves are in a German jug of blue and white. The scarlet Japanese barberries in a hammered copper, the dull black berries of Regel's privet in a common ginger jar of bluish green lightened around the top with gleams of turquoise. The brilliant scarlet of the black alder is in a pewter-topped vase of green and blue pottery. You will notice that a number of the berries like the sumach spikes, the graceful wands of the snowberries, the haze-covered, rose red of the common barberry and the deep red, translucent, pearl-shaped fruit of the matrimony vine are all in curious-shaped vases of this same pottery. We happened upon it one time while we were visiting the quaint, mediæval city of Bruges, and brought it home with us because its various soft coloring, including all sorts of soft greens, browns and purples, makes a quiet and yet not monotonous color scheme against our grey-green burlap walls and our dark-brown oak woodwork. It is in quiet rooms of this kind and in simple pottery and metal vases that the shrub berries are, perhaps, most effective.

One of the surprising things, at first acquaintance, about the berries is their variety of colors. Of course, a great many, like the Japanese barberry, the black alder, the chokeberry, the high-bush cranberry, the June-berry, the matrimony vine, the American yew, like the haws of the thorns and the hips of the roses, are red. Many, too, like the various privet berries, the inkberry, the dog-berry, like the berries of the honeysuckle vine and the Rhodotypos, are black. The snowberries are white, and so are the berries of the red-stemmed and panicled dogwoods. The *Eleagnus* is a kind of greyish white. The *Hyppophœa,* or sea-buckthorn, is a trans-



Trailing stems and clustered hips, packed with tiny fruit, characterize the *Rosa seligera*



The matrimony vine bears abundant deep-red, translucent fruit, shaped like drop pearls



The Indian currant has wand-like sprays of coral-colored berries



In autumn the scarlet sumach flames with leaves and spikes of red fruit



Viburnum cassinoides: in September, cream tinged with rose; in October, bright rose alternating with the blue of ripened berries

lucent yellow, deepening at times to orange, the evergreen thorn orange deepening later in the season into orange red, the Callicarpa is lavender, the Kinnikinnik a silvery blue. The Tartarian bush honeysuckles have translucent berries in yellow, orange and red. The bitter-sweet has a yellow-orange capsule opening upon a crimson seed. So that you can carry out various colors in your decorative schemes.

The berries have, however, not only a surprising range of color, but of structure. We are calling all the gaily-colored fruits of the shrubs berries. This is well enough in a general way, but as soon as we become more intimately acquainted we come upon other names, like hips and haws, drupes and pomes, while a berry means only the fruit that is thin-skinned and has its seeds loosely imbedded in a soft or succulent material like, for instance, the currant and huckleberry, the Tartarian bush honeysuckle, the coral-berry and the snowberry, Hercules' club and matrimony vine. Some, like the privets and black alders, are berry-like drupes. Some, like the American elder, the buckthorn, are very juicy, berry-like drupes. Some, like the shad-bush, or June-berry, and the chokeberry, are berry-like pomes. The fruits of the viburnums and the dogwoods are all drupes. Drupes have for their distinguishing feature a stone enclosing the kernel, like the familiar peach, cocoanut or walnut, whereas pomes have carpels enclosed in a fleshy mass, like the familiar apple, pear or quince. Haws are drupe-like pomes. Hips are the invariable fruits of the rose, and are peculiar, consisting of a hollow cup within which are packed many dry, one-seeded fruits that do not open to emit their contents, but have walls fitting closely round.



Study of the Japanese barberry proves it to have distinctive structure and personality

Each shrub has its distinct personality, a thing you would hardly suspect in many a garden where the shrubs have been trimmed or unintelligently pruned. In arranging the berries, we have tried to respect this personality. We have tried, for instance, to show the way the snowberries droop on their wand-like stems, how the scarlet berries of the straight, black alder are silhouetted solitary on their tiny stems among the dark twigs and branches; how the sumach grows in terminal spikes among great leaves; how the *Viburnum cassinoides* is a stocky bush with fruit that grows in large, flat clusters; how the hips of the *Rosa setigera* grow in clusters, with the trailing stems extending out beyond. We have tried to show the difference between the Japanese and the common barberry. As far as we have been able we have kept away from conventional placing, in an effort to interpret the shrub.

There are shrub berries, like the June berries, that ripen very early in the summer, but it is with the beginning of September that the berries take an all-important place among the shrub-beries. In September the dogwoods are laden with fruit. The familiar *Cornus Florida*, with its abundant bunches of bright red, egg-shaped berries, makes fine showing among the changing red of the foliage. Then there are the convex clusters of white berries, small, flattened, round berries with conspicuous red stems clinging to smooth, grey twigs that fairly laden the panicled dogwood. The other white-fruited dogwood bears its ripe clusters as early as June, and then again as late as November, as it is the one that has the brilliant red stems in winter time. Then there is the Kinnikinnik, or silky dogwood, full of pale-blue berries tinged with a kind of silvery sheen, and the dogberry, full of small, black



Bitter-sweet, with its yellow-orange capsules and crimson seed, is always a favorite



The branches of Regel's privet have decorative possibilities both inside and outside the house



In October the snowberry is at its whitest, though in July its pink flowers are quite plain-looking. It is effective when planted with Indian currant

clusters. Of these bushes, the red-stemmed dogwood needs to be grown in masses in a park, to be effective, but the others can well be grouped in a garden shrubbery, and are especially valuable if you want an effective display in September, for most of them do not stay on long after that. In October the red chokeberries are especially brilliant and abundant, and so are the various haws. If you want berries that stay on all winter, there are the Japanese barberries that are just as bright when next year's leaves appear as they are in the fall. The dull black berries of the privet, too, after a winter's wear, stay on to look decorative amid the new spring green, while the shiny black fruit of the *Rhodotypos* often makes it a point to outstay its welcome long after the new fruit has appeared.

Among the shrubs which we illustrate, the snowberry is at its whitest in September and October before the later rains and frosts brown and bedraggle it. The snowberry is a familiar and graceful old garden favorite, with the most conspicuous of the white berries. Its family name is *Symphoricarpos,* fruit-grown together, and the name well characterizes the habits of its berries, all huddled together close to their twigs. Another attraction is their various sizes, ranging from peas to marbles, and often tipped with a late wee pink flower. In July the small, pink flowers are insignificant, what you would call decidedly plain-looking, and yet all the while they have the power of transforming themselves into this beautiful white fruit. In our park the snowberries are planted with stretches of Indian currants or coral-berries. In a garden this combination can well be used for an informal hedge or wherever shrubs with delicate, wand-like stems are needed.

The Indian currants keep their leaves much later than the snowberries, curiously poised as if for flight. Their coral berries are most attractive after the leaves fall, sometimes all crimson, and then again the palest coral pink, and so full and crowded that they surround the stem.

The photograph of the matrimony vine in the tall pitcher with the flaring top does not really do it justice, but we have included it to call attention to its varied usefulness in planting. It is a shrub that can be used along city streets between the sidewalks and the roadbed. It can be trained to cover walls and fences, to climb over pergolas and arbors, to hang over terrace slopes and bridges. In September its abundant and beautiful translucent red berries, like great drop pearls in shape, divide honors with belated butterfly flowers of violet and purple, but later they hold undisputed sway among the good, deep-green foliage.

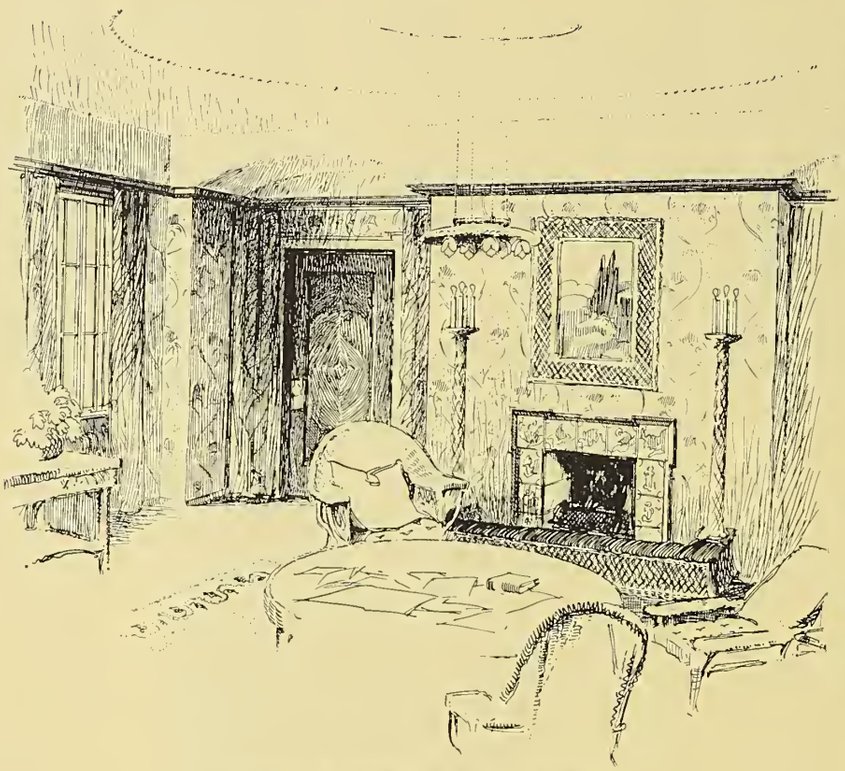
The fruit in the Dutch turf pot is cultivated bitter-sweet that has been planted over the rough, stone walls so characteristic of the low hills in Connecticut. So much can be done to make even the smallest back yard interesting by planting vines like the woodbine, with its clusters of dull black fruit; honeysuckle, with its shiniest and roundest of black berries; the matrimony that we have just mentioned; the grape, with its beautiful blue fruit; trailing roses like the Wichuriana, with its charming clusters of small red hips, or our own native climbing rose, with its larger fruit that stays fresh-looking well into the winter. It is our only native climbing rose. You can distinguish it from our other native roses not only by its trailing stems, but by its three leaflets. In

(*Cont. on page* 312)



The scarlet berries of the black alder are silhouetted solitary on their tiny stems

The Uses of Woodwork in Interior Decoration



The solution in English Arts and Crafts style

THE PART PLAYED IN THE COLOR SCHEME OF A ROOM BY THE VARIOUS WOOD FINISHES—GETTING RESULTS WITH WOOD—WHERE AND HOW TO USE PATENT FLOORS

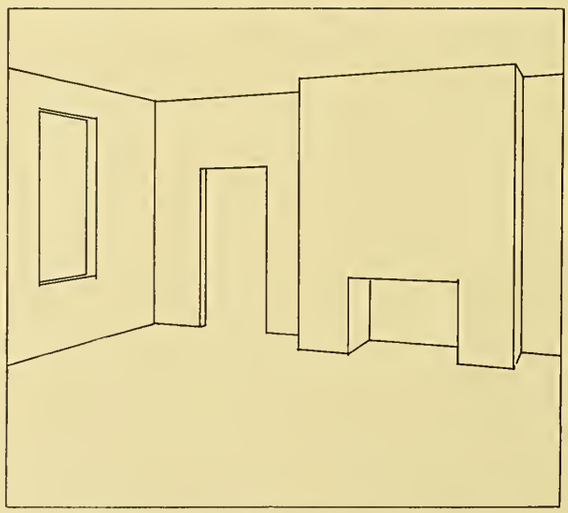
BY ALFRED M. GITHENS

LAST month we illustrated our bare room as it would be if finished to accord with Mission or Craftsman furniture; but without touching on historic or Period styles, there are other qualities modern furniture may demand. Mission is crude, heavy, strong, not easily injured; much of the modern work, however, is delicate in form, though not necessarily in wearing qualities. Wicker is an instance, and perhaps the best to take as illustration and to design our room around, as it were; though such decorative treatment as we shall choose will be equally suited to the recent work of the English Arts and Crafts, and not inharmonious with the German or Austrian secession.

We must have a character utterly different from the "Pioneer" of last month; a light joyousness instead of sombre solidity; bright colors, instead of browns and yellows; wall paper, perhaps, in place of dark oak wainscot. The Colonial may have its white woodwork; Jacobean its dark oak; we can do what we like; adopt any color scheme whatever. Samples of the wall paper and the hangings must be brought together; our color scheme in detail, our palette, as it were, most carefully chosen, and must include walls, ceiling, floor, woodwork, curtains, hangings, rugs or carpets, electric fixtures, furniture, upholstery, and even vases or mantel ornaments.

Success or failure will depend more on the color scheme than on anything else, yet description of color is so ineffectual that there is no use in attempting such a thing here. We can merely indicate the preparation for the color.

The walls and ceiling should be finished in smooth plaster, either by the old three-coat method or by two coats of a good patent plaster. There is little difference in cost, and the choice may be left to the contractor. If the old lime plaster is used it should be slaked at least two weeks before using, and lie for that time, wet, in the "bed." The patent plasters can be mixed and used at once.



This time the phase of the problem considered is how to create a cheerful atmosphere by working from the floor up

The flooring can be of any material we choose. Let us assume that we are discouraged with wood floors; that we have found the repeated oiling or waxing or varnishing too much of an undertaking, and that something is desired that will wash easily and be as sanitary as a hospital floor, with no angles or corners.

Cement or asphalt is entirely too crude, but there are a number of patent floors on the market that are applied somewhat in the manner of cement which should suit the case. They are mixtures of magnesia, cement, wood flour, talc and asbestos made in light or dark gray, tile red, pale golden yellow, a grayish emerald green, or in other colors not so good. They can be laid by any competent workman on a good concrete or wood foundation; they are about an inch thick, and to compare them in cost with a wood floor we will assume the beams and rough board underflooring in place, serving as foundation for either the patent asbestos or the wood. A fair grade of oak, oiled or shellaced and waxed, costs 14 cents per square foot, and the patent floor 30 cents, both based on cost for a single room in New York City.

The patent flooring may be curved upward at the walls to form what they call a "sanitary base." Such a floor is pleasant to walk on, most easily kept clean, and generally satisfactory; though there is possible danger if it is not laid properly that long, irregular shrinkage cracks may form in time, particularly if the room be large.

The general wood finish, we said, might be white pine. Oregon pine, whitewood or poplar, smoothed, primed and painted three coats of whatever color we choose, or else one of the hardwoods, such as maple,

ash, red gum, birch, or even oak, filled with a light filler and waxed or varnished.

To fit a more radical color scheme, the wood might be stained a pale, clear color or a brilliant color, or an opaque white filler might be rubbed into the pores of the wood after the initial stain, or without a stain at all.

The subject of wood-finishing is complex, but, with the help of a painter who is not too opinionated and is willing to experiment a little, almost any effect may be produced.

Small pieces of wood, stained and finished, are gladly given by any of the large varnish houses, who show their products in this way; or a small piece of picture-frame given to the painter may serve as guide for the color and finish. He should make a sample himself, copying the other, and, if satisfactory, this should be broken in two, the pieces signed by the owner as "approved," and one piece returned to the painter.

Now, wood is finished in many ways, and we will describe a few of them:

The woodwork must first be scraped with an iron scraper, with steel shavings or with sandpaper, so there are no rough places, such as the plane leaves when it happens to go even, for a short space, against the grain. All wood as it comes from the mill has portions like this, and hand-planed wood is apt to have them, too. The stain will sink more deeply there and form dark blotches.

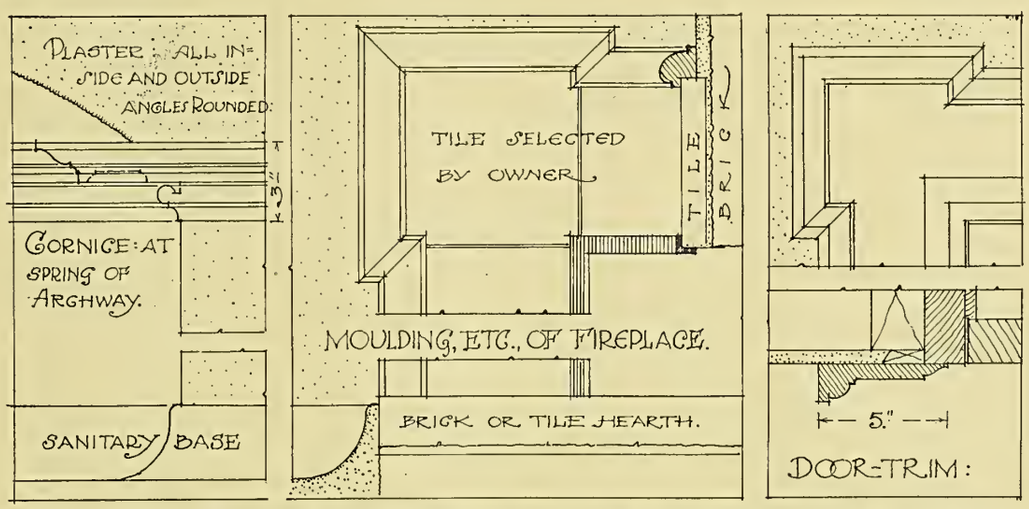
After this, the finishing may begin, and first in order is the *Staining*. This is not only to give the desired color, but also to bring out the grain or intensify the natural markings. Wood is in layers of soft and hard, and the stain sinks more deeply into the soft parts and colors them darkly. There are *pigment stains*, in which a powdered pigment, such as umber, is used; *vegetable stains*, such as a solution of logwood, coffee, or one of the lakes; and *aniline stains*. The pigment stains are somewhat opaque; the aniline not permanent, as sunlight may fade them, but the best vegetable stains are both clear and permanent, the most satisfactory of the three. For the close-grained woods, such as any of the pines, poplars or whitewoods, the stains are dissolved in oil and known as "oil stains;" for the open-grained hardwoods, in water, and called "water stains," better than oil for the following coats of shellac or varnish.

The *acid stains* or *alkali stains* act on the tannic acid in the wood and so produce the color. The commonest are bichromate of potash, picric acid, caustic soda or potash, fresh-slaked lime or ammonia. There is nothing in them, of course, to hide the most delicate fibres, but, like the other water stains, they have a tendency to "raise the grain" of the wood or cause certain fibres to swell, so when dry the surface is no longer smooth to the touch. A little turpentine added counteracts this to a certain extent.

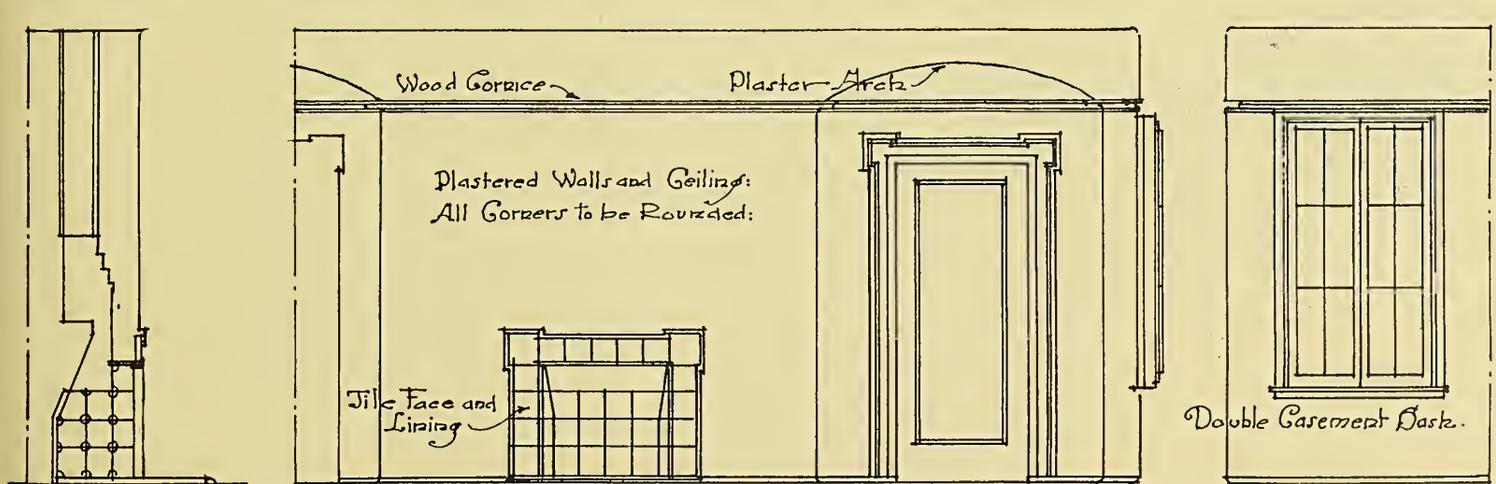
All these stains are put on with a brush, and, after standing a while, the excess is rubbed off with a rag; in the case of chemical stains, washed also with water.

The *creosote stains*, carbolic acid largely, have in part the qualities of both chemical and pigment stains. They also act as preservatives against dampness and rot, and can be had in good colors, but are slow in drying. Until dry they have a strong, penetrating odor; therefore, they are seldom used inside a house, but are excellent outside. The better shingle stains are examples.

(*Cont. on p.* 324)



For such a style of room, the walls and ceiling should be finished in smooth plaster. A patent floor, with rounded corners, giving a "sanitary base," may be used with good results



Section and Elevation of Fireplace. Door. Window.

There is no mantel in this instance, the tiles of the fireplace being but slightly raised above the plaster. Casement windows, with small panes, lend distinction. A door of the standard make is suitable



KING TURKEY



To the smallest pinfeatner, a royal fowl, and fit to grace a king's table

BREEDING, RAISING AND FATTENING THE THANKSGIVING TURKEY

BY E. K. PARKINSON

THE accidental choice by our Puritan forebears of the wild turkey for the Thanksgiving dinner eventually established the custom of always associating turkeys with Thanksgiving Day, and now the patriotic American feels the national day is incomplete without at least a bit of the bird.

There are six varieties of turkeys in this country: the Bronze, Buff, Narragansett, Slate, White Holland, Black, and Bourbon Red, and of these the Bronze, Narragansett and White Holland are the most popular; the Bronze has the first place when it comes to size, the cocks weighing 36 pounds and the hens 20 pounds; next on the list are the Bourbon Reds, with a 30-pound cock and 20-pound hen; then come the Narragansetts, Buffs, Slates, Black, and White Hollands in the order given. But the turkey lover and breeder has real cause for alarm in the rapid deterioration in all the popular

varieties, through inbreeding. The fact that one fecundation is sufficient to render fertile all the eggs of one laying hen has caused the undermining of the health and vigor of some of our finest flocks, as the farmers depend on their neighbors' birds for the services of a male, and pay no attention whatever to their breeding stock, except to keep a few hen turkeys. The outcome of this policy is the worst kind of inbreeding, and, if continued, will sooner or later end in the extermination of our turkeys.

Despite his close association with civilization for many years, the turkey still retains many of his original characteristics. He is a great rover, prefers an outdoor sleeping room and dislikes confinement. Although, if space for raising turkeys is limited, they will do well if their range is planned with a view to giving at least the appearance of spaciousness; that is, build a wire fence around it and encourage wild shrubs, such as sumac, alder, willows, cedars, etc., along the fence line; weeds, grasses, some grain and corn should be included in the enclosure, thus giving the same conditions to be found in the open fields. If there are no trees in the enclosure provide a high artificial perch at least 10 or 12 feet above the ground and roofed with a light thatch of cornstalks or evergreen boughs, and it will also be well to place a lower perch in front of it for the birds to use in flying up. The selection of breeding stock is of vital importance, for on it depends success or failure; the males should be yearlings or older, and the best is none too good, but never buy males and females from the same section of the country. For example, if the females are ordered from a breeder in Rhode Island, send to Pennsylvania or Virginia for the male, thus eliminating all chances of inbreeding. The points to be considered in a cock are constitutional vigor, plenty of bone, a full, round breast, long body and a medium size. His consorts (four or five is the general rule) should be over a year old, strong, active, well matured and of fair size. If there is unlimited range, several flocks of five may be kept, but it is wise to keep them on different parts of the farm, especially during the breeding season, when the cocks become very pugnacious. The breeding cocks should not be too fat, and, to avoid such a possibility, keep them away from the hens. It is safer not to raise turkeys on the ground where hens have been or are kept, for they are then subject to the same diseases, and are very susceptible. If the novice will bear this in mind many unfortunate experiences will be avoided.



The turkey is a great roamer and prefers the outdoors to a confined yard

Enclosures may be planted with shrubs, grasses, or corn

An excellent feed for the breeders during the autumn and winter months may consist of boiled oats well drained, some wheat and corn, with the oats fed in the morning and the wheat and corn at night. As the laying season approaches, about the middle of March to the first of April, the feed should be changed, adding to the boiled oats equal proportions of high-grade meat scraps, bran, middlings, cornmeal and about a teaspoonful of powdered charcoal. Mix this into a crumbly mash, and give only what the birds will clean up in ten minutes; oyster shells should also be kept where they may get them.

Madam Turkey likes to hide her nest, but by skillfully placing coops, or barrels laid on their sides, under bushes in secluded spots she may be induced to lay in them, and by watching her the nests may easily be found. As the nights at this season are cold, the eggs should be collected daily and china ones substituted. Should a hen select a place not suitably protected it will be wise to make an A-shaped coop without a floor and set it over the nest. If two "clutches" of eggs from each hen are wanted, they may be discouraged from setting after they have laid the first 15 or 20, which may be sold for "settings" at fancy prices, or set under chicken hens and the little poults given to the turkey hens later. When the hens have laid their second clutch they should be allowed to set, giving each as many eggs as can be properly covered. While incubating, the hens should be fed good wheat and corn, with plenty of water and grit near the nest.

Up to this point the turkey raiser will experience but few difficulties, but from the time the little poults are hatched eternal vigilance should be the watchword. Provide a large, comfortable, well-ventilated coop, with ample room for the hen to stand up,



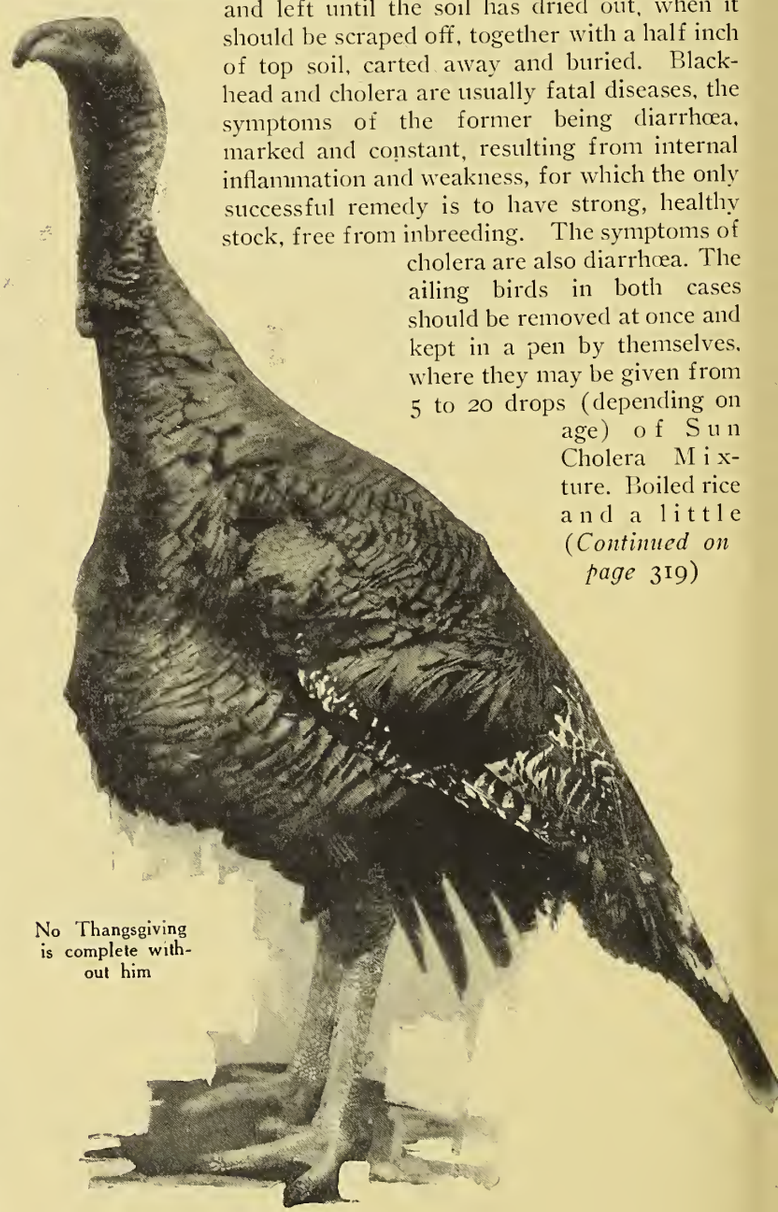
The Bronze is one of the most popular breeds and averages about thirty-five pounds

stretch her neck and walk about; also a small, slatted yard for the little ones. The floor must be both clean and dry, and, while it may be of boards, the natural, dry earth is the best. To avoid dampness, fatal to young turkeys, set the coop where the drainage is good, and dig a small trench about it, filling it with cinders or gravel, which will take care of any heavy rainfall. Don't coddle the poults; on the other hand, don't neglect them; the middle course is the safe one. When the mother and her brood have been moved (24 to 8 hours after hatching) to the brooding coop, leave them alone until they begin to move about a little, and as soon as they show an inclination, let the poults out on the grass (when dry) to run about and exercise. As they progress, give them a plentiful supply of food and keep a vigilant eye for lice. In fact, it will be wise to rub a few drops of olive oil on the head and under the throat of each poult while moving them to the coop; direct exposure to the sun's rays will seriously injure the youngsters, and, if already weakened by lice, the chances are they will all die. A dry place in their yards should be provided for them to run about on by spreading a load of coarse sand near the coop, which should be gone over daily with a fine rake so as to keep it thoroughly dry.
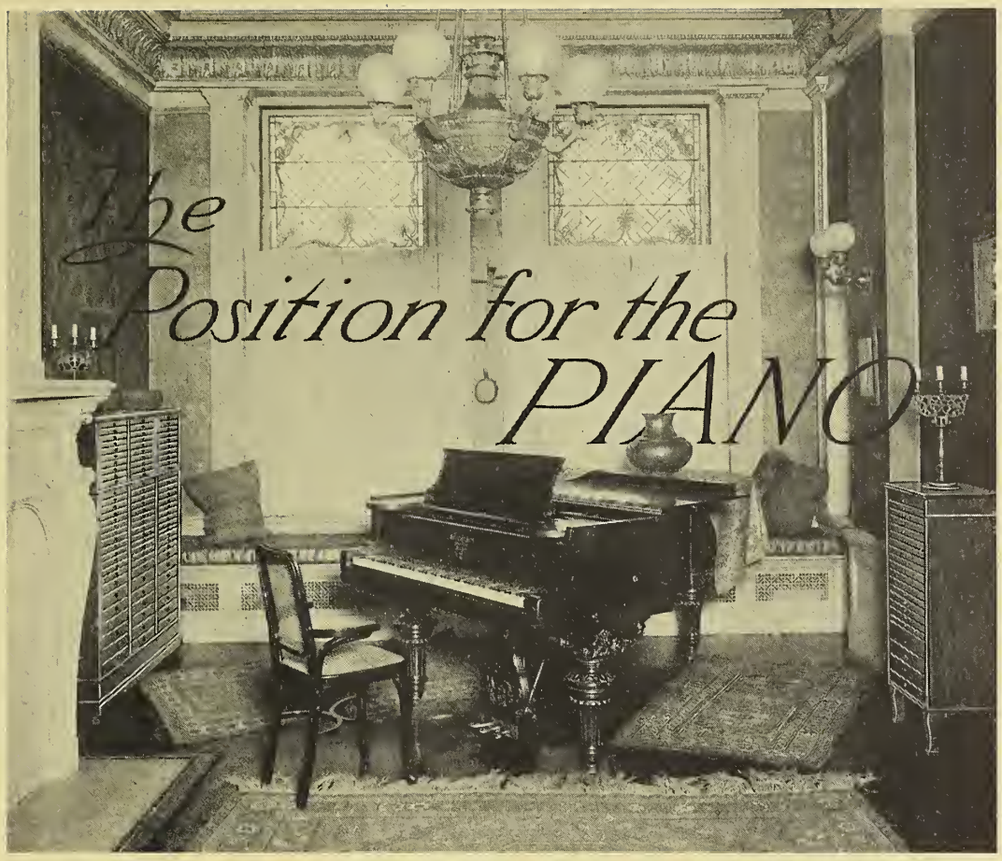
In feeding, copy nature as far as possible. In their wild state the turkey's food consisted of seeds, insects and worms, and, as the mother turkey had to provide for her entire brood, each received but a very small portion at a time. Thus the raiser will do well to start in by feeding finely cracked wheat and corn, together with a very small amount of the best granulated meat scraps, a little finely broken charcoal and some fine grit, or some of the regular commercial chick food may be substituted. For the first few days food should be given every two hours on a clean board, and green food in the form of lettuce leaves, tender grass or chopped onion tops, should be provided. Be careful not to overfeed; let a little and often be the rule. Many of our most successful turkey raisers advocate hand-feeding the little poults for a few days, claiming that the labor is more than repaid by the splendid start they get, to say nothing of the advantages derived from having the poults grow up gentle and fearless. After the poults are ten days old the number of meals may be cut to four, and gradually to three, and finally, when a month to six weeks old, to two feeds—morning and night. By this time the poults and their mother may be given their liberty and taught to come to the barn or any suitable place for their feed, which should consist of whole wheat, hulled oats, cracked corn and millet, in addition to their other feed. In wet weather, hunt up the flock wherever they may be, and be sure they get their two rations; this is important, as the rain reduces the supply of insects, and the wet and tangled grass retards their movements, so that they cannot get sufficient food. If these simple directions are followed, the beginner may count on raising most of the poults.

The diseases to which turkeys are most liable are five in number: gapes, caused by a small worm attaching itself to the windpipe and strangling the little turkeys, the remedy for which is to keep moving the coop onto fresh ground every few days, while each spring the land where the brood coops stood should be given a thin coating of slaked lime before the frost leaves the ground, and left until the soil has dried out, when it should be scraped off, together with a half inch of top soil, carted away and buried. Blackhead and cholera are usually fatal diseases, the symptoms of the former being diarrhœa, marked and constant, resulting from internal inflammation and weakness, for which the only successful remedy is to have strong, healthy stock, free from inbreeding. The symptoms of cholera are also diarrhœa. The ailing birds in both cases should be removed at once and kept in a pen by themselves, where they may be given from 5 to 20 drops (depending on age) of Sun Cholera Mixture. Boiled rice and a little

(*Continued on page* 319)



No Thangsgiving is complete without him



A good decorative arrangement of piano and cabinets, but necessitating a dull light for the player

THE PROPER PLACING OF THE PIANO FROM THE STANDPOINTS OF EFFECTIVENESS, COMFORT AND DECORATION

BY HAROLD DONALDSON EBERLEIN

THE proper placing of the piano is a matter that usually receives too scant attention. It presents several problems for solution, and the problems are usually left unsolved. The piano is ordinarily an awkward thing to manage, and its weight makes it difficult to shift, so that when it is once established in a position that seems to answer tolerably well, in nine cases out of ten it is allowed to remain there, and the owners do not trouble their heads over the fact that there are positively *right* and wholly *wrong* places for pianos, and that the rightness and wrongness are determined by fixed principles based upon sound reasons.

The fixed reasons that ought to govern piano placing are to be considered under two aspects —first, the purely practical, regarding the preservation of the instrument in the best possible and most effective condition and at the same time the convenience and comfort of the player; second, the decorative aspect, which is highly important and not to be neglected if the appearance of the room in which the piano stands is a matter of any concern to the possessors. Common disregard of both practical and decorative principles in piano placing is responsible for completely ruining many a good instrument and spoiling many a room whose arrangement would otherwise have decorative merit. It is scarcely too much to say that in the majority of houses, pianos are either in a poor or distinctly bad position from one point of view or the other, and, not infrequently, both the physically practical and decorative considerations seem to have been altogether ignored.



From every aspect of decoration, light and efficiency, the position shown here is ideal

A piano is an exceedingly delicate and sensitive mechanism and strongly susceptible to all atmospheric variations. Heat and cold, dampness and dryness, affect it to a marked degree, and not only does it get out of tune through ordinary expansion and contraction induced by changes in temperature, but the well-being of its whole physical condition is jeopardized when those

changes are too sudden or violent. One instance of the influence of temperature changes may be noted in every piano, no matter how carefully its position has been considered. In spring, when artificial heat is shut off, and in the autumn, when it is started again, the piano evidences a need of tuning. If the temperature or amount of moisture in the air were always approximately the same, the need of tuning would not become so suddenly obvious.

It can be readily seen, therefore, how injurious sudden violent changes must be, and any instrument so placed that it is subject to changes of that nature is unquestionably in a wrong position. Besides the mischief wrought by too sudden expansion or contraction there is the damage from dampness or extreme dryness to be guarded against. Excessive dampness will rust the strings and cause the wooden hammer connections and supports to swell, making the keys stick and the action sluggish. On the other hand, extreme dryness, such as that produced by too close proximity to a steam radiator, will occasion undue contraction and impair the glue, and as a result the sounding-board sometimes cracks. All these dangers by which pianos are beset are so well known to pianists that it seems as though they ought to be self-evident to any intelligent person and that there should be no need of mentioning them. As a matter of fact, however, so many people appear to be oblivious of them and to forget that a piano is a nicely adjusted and sensitive piece of mechanism and not an ordinary piece of cabinet work, that specific reference has been made.



While the instrument is here removed from the heat of the fireplace, its position against the wall is bad for acoustic effect



There is a positively right and a wholly wrong way to place a piano in a room. Factors of temperature, light, sound and decoration all enter into the problem

The prudent person forewarned should therefore be forearmed, and, knowing the things to be avoided, will endeavor so to place a piano that the requirements for keeping it in good condition may be met. To begin with, the room in which a piano stands will be kept as nearly as may be at an even temperature. Do not place an instrument close beside or over a register or near a radiator. Be careful, also, if the piano is in a room on the ground floor, to avoid placing it directly above the heating plant in the cellar, for that portion of the room is apt to become unduly warm and dry. If, for any reason, it is not possible to avoid such a position, the under side of the floor should be protected by a sheathing of asbestos board or paper fastened to the rafters.

Do not, on the other hand, place a piano immediately next a window, for there the changes in temperature and atmospheric conditions will be more sudden and pronounced than anywhere else. Another disadvantage in having a piano close beside either a window or a heater is that one part of the instrument will be either colder or hotter than the other, and this unevenness will be disastrous to keeping it in tune and to its general physical well-being. It is also unwise, if one can avoid doing so, to place a piano against an outside wall, which always reflects external weather conditions much more noticeably than does a partition wall.

From what has just been said, it is plain to be seen that the ideal position for a piano will ensure an equable temperature



The practice of making the piano a repository for bric-a-brac and knick-knacks argues a lack of sense as well as of taste

and a happy atmospheric medium free from extremes. The ideal position will also involve one other consideration of great importance to the comfort and convenience of the player, and that is a good light. The light, of course, should come from the left and either from the side or slightly from the rear of the player. A careful examination of the requirements noted for the ideal position for a piano will make it evident that comparatively few rooms offer a position satisfactory in this respect, so that a good deal of ingenuity must often be brought to bear in reaching a judicious decision. It will also appear that it is easier to find suitable positions for grand pianos than for uprights, which people are in the habit of putting against the wall. There is no compelling reason, nevertheless, why upright pianos should be so set, and some attention will be given to this particular aspect of the subject in a subsequent paragraph devoted to the decorative considerations of piano placing.

Before passing directly to that phase, however, it will not be amiss to direct the reader's attention to a few practical hints regarding the care of pianos. In this connection it will be well to note that lack of proper care is much harder upon pianos than excessive use. A well-made piano that is constantly used and properly cared for will wear better than precisely the same sort of piano that is little used, but neglected. The chief item of piano care, of course, consists in avoiding the unfavorable conditions alluded to in the foregoing paragraphs, but certain helpful minor items are not to be overlooked. For one thing, when the room is being cleaned the piano should be completely covered to keep out all injurious dust. Likewise, when the room is being aired in cold weather, especially when the air is damp, the piano ought to be protected with some sort of soft, warm woolen cover. In dusting, it is best to use a soft duster of uncut feathers. Cases are usually so highly varnished that rubbing, even with a fine cloth or piece of silk, is apt to leave cloudy, smear marks and minute scratches from gritty particles of dust.

The best way of cleaning the case is to use a little olive oil on a slightly dampened piece of canton flannel. Only a small part of the surface should be rubbed at a time. Then wipe off all oil with a dry piece of canton flannel, breathing on the surface from time to time. All finger-marks and the haze resulting from dust and dampness are thus wholly removed. Last of all, put a little fine white flour on another soft, dry cloth, and go over the whole surface of the case. The keys unavoidably become stained by the oil in the skin of the fingers, but the ivory may be restored to its pure white condition by cleaning with a linen cloth moistened with alcohol. Be careful, however, not to let this cloth touch the case anywhere, for alcohol will dissolve the varnish.



A careful study of the question will harmonize the piano not only with the general group arrangement of the room, but also, as here, in color scheme and decoration

One other matter ought to be adverted to in this place while commenting on the care of a piano, although not actually affecting the piano itself, and that is the manner of keeping music. Too often do we see it piled about in disorderly, tattered heaps that

(*Continued on page* 310)

FLOWERS *for the* SCENTED GARDEN



After iris, comes the roses



The Anemone rose has a pungent perfume

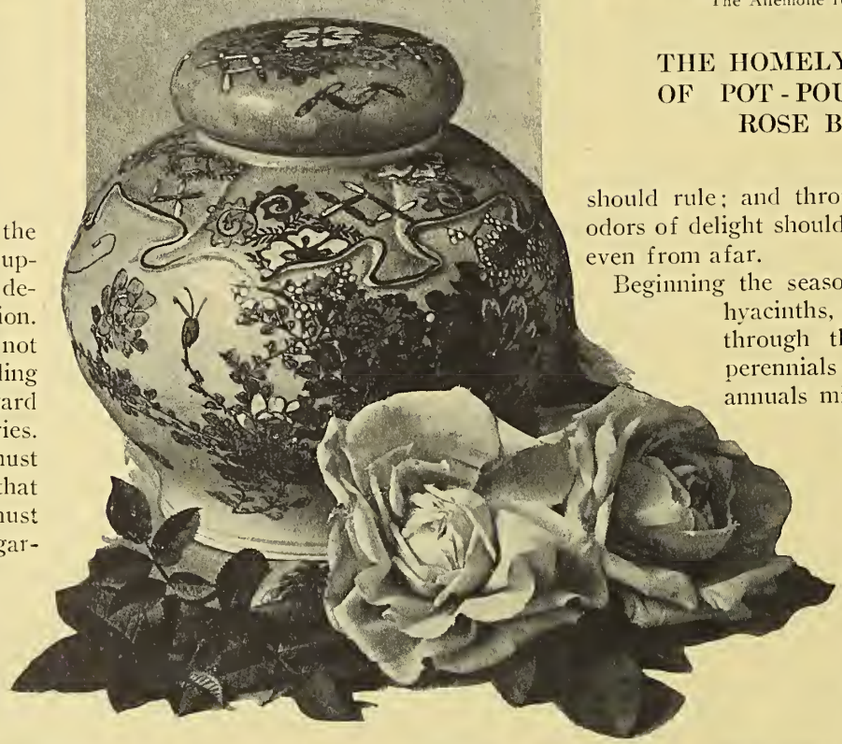
CHOOSING PLANTS AND FLOWERS FOR FRAGRANCE AND PERFUME

BY GRACE TABOR

THERE is no bit of garden in the world that is not scented, I suppose we may say—for earth has its delectable odors, and so has all vegetation. But for our human nostrils, which are not overly sensitive, a veritable sweet-smelling garden must be planned with due regard for this deficiency in our olfactories. Faint flavors are not enough; we must have a weight of heavy fragrance that shall rest upon us and penetrate: we must be drenched in perfume. The scented garden that has to be sniffed is a failure. We must not be obliged to go after the scent; it must pervade all the atmosphere and come after us.

There are many flowers with such odors, of course; but they are not very often assembled with their fragrance as the principle motive for gathering them together. We plant honeysuckle and enjoy its lovely breath as it comes stealing in on the night wind; and the good, old-fashioned day lilies of many a dooryard pour from their golden chalices most refreshing odors that saturate the air all about; and a sweet briar rose stings pleasantly with its delectable pungence if it is given a pillar to climb near which we may sit. But these and other sweeter flowers are almost never brought together into a harmony arranged for the nose as color harmony is arranged for the eye.

The scented garden aims to do just this. All fragrance will mingle and combine into delicious pot-pourri, of course; but, to get the best out of each fragrant flower, it should be brought into a place distinctly its own, and not left to fight a battle for supremacy with others stronger than itself or more pungent, or for some reason or other more assertive. Each plant in its season



Though the making of rose pot-pourri seems to have gone out of fashion, it is a garden practice that deserves reviving. The work entailed is simple

THE HOMELY VIRTUES OF POT-POURRI AND ROSE BEADS

should rule; and throughout the season, odors of delight should assail the nostrils, even from afar.

Beginning the season's fragrance with hyacinths, it may be carried through the summer with perennials or with these and annuals mixed—or altogether with annuals, after the bulbs and fragrant shrubs have gone by. Annuals, indeed, have some of the sweetest-smelling flowers among them, and I personally feel that without stocks, for example, the scented garden would lack one of its most delightful odors. There is phlox, however, to take the place of many things less permanent—for phlox extends over a long period if properly selected, and has a spicy fragrance that charges the air as definitely as the odor of hay, fresh cut, upon a hay-field. And, of course, annuals alone will leave a gap, unless some have been made ready for setting outdoors in blossom or ready to blossom as soon as the weather grows sufficiently settled.

In selecting fragrant flowers, bear in mind that many which have the sweetest smell when held to the nose, are yet not air perfumers; that is, they do not give off odors that remain in the air, saturating it; while others that are not so delightful when sniffed, do give off a rich and heavy fragrance into the air, where it remains suspended. Many very sweet roses, for example, do

not scent the air around them, as a single plant of day lily will do; and this makes a great difference in selecting for a scented garden.

Following the hyacinths, lilacs are almost the only thing to fill the interval of May before the herbaceous blooms of June are open, although iris in sufficient quantity may be depended upon to provide some sweetness. Iris are among the delicate-scented flowers, however, and unless there is room to have many, the garden will not be appreciably sweetened by them. Their very delicacy when they are massed in sufficient numbers to be perceptible makes them one of the most delightful of the scented garden's possibilities; but where space is limited they will take up so much that there will not be enough left for the other things which the other seasons require.



By cutting out the dwarf strain of spice pinks, their close-scented flower may be lengthened for a time



Mignonette rather keeps its fragrance to itself. It grows readily from seed and will bloom all summer

Roses of the old-fashioned kind are the roses for fragrance—the damask rose, or what is called the cabbage, or Provence, rose—in either pink or white form. Usually red roses are sweeter than the pink or any other color, but in this particular the rule does not hold. It applies especially to hybrid teas and the hybrid perpetuals, I have observed; and, of course, these old-time garden roses are not of this type. Rugosa roses are likewise very fragrant; a single bush perfumes to a marked degree the air all around it. Then there are the sweetbriars, which make effective trellis plants, and scent the air wonderfully when thus raised up in the midst of a garden. "Meg Merrilies" is one of the best hybrids of these, while "Refulgence" is a really lovely rose, with flowers partially doubled and three inches across. Both are crimson, and the foliage of the former is large and robust.

On the heels of the roses come the first of the day lilies—*Hemerocallis flava*—which should be planted in masses, for the odor of this is one of the most delicious the garden will know. Day lilies are not particular about soil, and will usually thrive anywhere, as the old clumps in old dooryards bear witness. This early flowering variety is followed by *Hemerocallis aurantiaca*, and this still later by *H. Thunbergii*, which carries the bloom up to the end of July. So the phloxes have begun before the day lilies leave off—and a combination of the white and gold of phlox, "Mrs. Jenkins" and "Miss Lingard" and "Jeanne d'Arc," with the three varieties of lilies, is as lovely to the eye as the fragrance of the two is to the nose.



Nicotiana affinis, a constant blooming annual, is excellent for background massing and combined with the evening-scented stock will form as satisfactory a scented garden if time and space restrict the scheme to annuals



Heliotrope should be allowed plenty of water. It is easily propagated from both cuttings and seeds

Lavender and heliotrope, while both perennials, are not sufficiently hardy to be grown in the North out of doors throughout the year. And, as heliotrope resents transplanting more perhaps than almost any other plant, extensive use of this is not practicable unless one is willing to sacrifice the plants annually, treating them as merely annuals. They are so easily propagated by cuttings and so easily raised from seed that there is really no extravagance in doing this if one has space in which to raise the young plants and make them ready to go out in the garden when the out of doors is ready and warm enough for them.

For summer-blooming plants cuttings should be made indoors in January—or seed should be sown then if this method is chosen. Two or three old plants will furnish a goodly number of "slips" for new ones, the tender ends of the shoots being the part selected by florists for this purpose. They root them in pure sand, and they usually "strike"—that is, take root—in about ten days. They must be put into pots when the roots are not more than half an inch long, for if they are allowed to grow larger the difficulties of handling and transplanting are great. Paper pots may be used, filled with a light, rich earth; and it is better to put them directly into the pot they will occupy until they go out of doors than it is to use a small-size pot and transplant twice. A five-inch pot will be large enough to carry them up to the planting-out time, when it may be stripped off and the plants set into the ground without disturbing the roots in the least.

There are the violet-blue shades, a light and dark, and white, to be had in this plant—and it is therefore available for combination in color, as well as for its scent. All are fragrant; plant in masses, before a taller-growing species. Banked against one of the tall phloxes of the same color tone—"Mme. Paul Dutrie" is a pink-lilac shade, very soft and unusual and lovely when massed with care in the selection of the surrounding colors—the heliotrope variety "Chieftain" is delightful, the general mass of color being cool and refreshing. No scarlets nor magentas should come within seeing distance of this delicate motif, however, else it will be instantly overridden and made commonplace.

Heliotropes must never be allowed to suffer for water—and they suffer for it much sooner than most other plants. Good drainage they must have—but always plenty of water—so that they go on growing all the time without check.



Following the hyacinths come the lilacs which fill in, together with iris, the interval of May



Only iris in abundance provide appreciable scent. Where space is limited it were not wise to count on their contribution to the succession of scents

Lavender is essentially a garden plant, tender though it is. It comes readily from seed, although not true to variety always; therefore, it is better to purchase from a reliable dealer a few plants of it, *Lavendula vera* being the true shrub lavender of old-time association. It does not root as readily as heliotrope, yet there is no reason why propagation should not be undertaken, for it is by no means difficult. Cuttings must be made of the season's growth, with a "heel" of older wood attached, if the straightest plants are to be obtained. They can be taken either now or in the spring quite early—now, of course, if the plants are to bloom out of doors next summer—and set in moist soil in flats or boxes, and kept shaded until rooted. Move them into pots, the same as the heliotrope, and set them outdoors when all chance of frost is gone.

Plants may be left out during the winter if they are protected the same as tender roses would be. Their preference is for a light and open soil, well drained; and, where they grow wild in Spain, Italy and Southern France, they choose dry and hilly land—"wastes," one writer says. Dry, calcareous soil that is stony suits them if they have full sun and plenty of air in circula-

(*Continued on page* 314)



EDITOR'S NOTE: *The garden club is a great factor in neighborhood betterment. Here is a true story of the work of a certain such club and its accomplishments, taken from the diary of one of its members. What this club actually did should be a stimulus to all who love gardens, and a guide to the ways and means of improving our towns and villages. These chapters began in the February issue, when the organization of the Club was discussed. Each installment shows how the program of activities was followed out.*

THE neighborhood garden behind the jail was a great success this summer, and Mr. Parke Gladden has planted three splendid plane trees there this fall—great, big things that I should have been afraid to transplant, but he was not. Next year we are looking forward to doing a good bit more along this line—not children's gardens, nor anything of that sort, but just neighborhood "parklets" where there are rubbish-filled vacant lots that the owners will let us handle. To be sure, we run the risk of their selling or wanting to build just when our greenery is established; but we feel we can assume a risk on places that have stood still for from five to ten years. They are not likely to start off suddenly with a boom.

This month it was Mr. Gladden himself that entertained us at "Stone Acres"—something which we never dreamed of his doing. For no one ever has gone there, and there has always been a great mystery about his unhappy, mad wife; and it was supposed that no one would ever be asked to go there. There were no evidences of anything peculiar anywhere; and he seemed to enjoy having the Club there so much that the pathos of his solitary, lonely life, and hers, stood out all the more. Really, the Garden Club has been a great boon to him—and to several of its members, if I mistake not.

The subject was the renovation of old fruit trees—something that I had never thought much about, never having had any to renovate. Mr. Gladden himself had suggested it, for it seems there was an old-fashioned, down-at-the-heel and dejected orchard at "Stone Acres" when he took the place, and it is one of his great triumphs that he has successfully renovated it and brought it up to present-day standards of form and health and bearing. The man who helped him do this was the lecturer—a young agricultural college man in those days, fresh from the inspiration of the class room, and the class field and orchard—to-day a famous grower himself.

His lecture told us really the story of this orchard at "Stone Acres"—described its appearance first and the reasons why it had fallen into such a state, explained the faults in handling that had provoked its seemingly hopeless condition, contrasted the old ways with the newer scientific methods of pruning and general orchard practice; and then proceeded to show, out in the orchard and by means of the trees themselves, just what had been the first step towards correcting and rehabilitating, and the second step, and so on through all the process. With this concrete example before us, it was a very vivid and illuminating afternoon indeed.

The old-fashioned methods of pruning—or lack of method in pruning—came in first for explanation and condemnation. Really, it seems curious that they didn't know better than to do some of the things they did, and the evidence certainly would seem to indicate that less thought was devoted to farming—real though intelligent, serious and constructive—by the average farmer than a chicken devotes to scratching for worms! Fancy their standing on the ground when they pruned their trees, for example, and just cutting branches off as high up as they could reach, because that way was "handier" than to get up and into the trees with a ladder and use some gumption and intelligence about taking growth away! That the trees towered up to the skies where no one could get at their topmost fruits, even from tall ladders, was a secondary consideration; never mind about getting all the fruit if in order to do so a different and bit more fussy method of pruning must be resorted to! That seems to have been the idea!

Old and neglected orchards are pretty certain to show high, lanky trees—so said the gentleman—resulting from this shiftless habit of pruning. The first thing to be overcome, then, is this height, when the pruning which is to restore and renovate is started. But to correct the ancient fault and at the same time to secure a little fruit the very first year the work is undertaken, he recommended as an ideal. There is absolutely no necessity for sacrificing everything for two or three years just for the sake of the tree's form, according to him; for a fair amount of fruit may be secured by going at the task with restraint, and at the same time the tree will be really more stimulated and benefited than is the case when a general holocaust of branches is brought down all at one time.

So about one-third of the advance towards the ideal of a low-headed tree, open enough to give the sun and air free access to every fruit it bears, consisting of three to four main limbs or branches which shall be the source of the smaller ones that bear the fruit, may be traveled the first year; the second third the second year, and the final third the third year; while a moderate crop of fruit is being harvested each year.

With the orchard at "Stone Acres" they had proceeded in this way by three stages. The first year they cut out all water-sprouts and cleaned up the limbs, as well as shortening two of the four branches selected to become the main framework of each tree. The second year they cut back the remaining two similarly selected, and cut away altogether two of the large branches condemned utterly. And the third year they cut away the others, except in some instances where there were more of these than they cared to eliminate in the one season.

Every tree bore, and bore fairly well, each year—for pruning stimulates fruiting. And these old trees were so astonished, I fancy, at finding themselves the objects of anyone's care and

(*Continued on page* 318)

What Should Go Above the Mantel

TWO CARDINAL PRINCIPLES OF SIMPLICITY AND SYMMETRY IN THE WORKING—THE REQUIREMENTS OF THE PERIODS—TREATMENT OF THE CHIMNEY BREAST

BY HENRY H. KENNARD



On this mantel shelf are shown both simplicity and symmetry. The Oriental vases find themselves quite at home. A novel effect has been obtained by the arched picture moulding on the chimney breast

THE problem of what to put above the mantel often resolves itself into a negative question of what not to put above it, for it would seem a trait characteristic to most of us to follow no guide other than that of feeling that a thing "looks pretty." Such a guide is scarcely dependable in the decoration of an important factor as is a mantel shelf. To put the matter in homely simile, the above-mantel decorations are to a fireplace what the trimmings are to a woman's hat; a misplaced feather in the latter instance will destroy the entire effectiveness of the whole; a misplaced ornament on the former would have practically the same effect.

Just as the fireplace is the focal point of family life—or should be—so the mantel becomes the focal point for the eyes of those who are of the family or are entertained by it. Yet the mantel and what goes over it are the only parts susceptible to embellishment. The fireback and the hearth both eventually become discolored from the fire, so that efforts at decoration are impossible to any but the mantel and the space above it.

Two cardinal principles obtain for those who desire the best effect: simplicity, have a few things; and symmetry, make the ends balance. Both warrant detailed consideration.

Because the fireplace has always been the focal point of family life it need not be considered a place to deposit all the *lares* and *penates*. The result of such treatment would invariably be a jumble of junk, a preponderance of many things that distract the eye and detract from what should be an honorable architectural feature.

What goes on the mantel depends upon the character of the room. Thus, the dining-room is quite different in character from the living-room, and deserves different treatment. The mantel of the parlor or reception hall, for example, should carry but few objects, and those of a rather formal style, something that is beautiful in itself without personal association, and that will give enjoyment to the visitor. Any amount of expense may be put into such ornaments, the smaller and more refined workmanship often necessitating the largest outlay. Oriental objects of distinguished line, like Oriental rugs, are always in place. There is a balance and poise of color, tone and line about Oriental things that give them an urbanity, a cosmopolitan air, that fits them for use in this important place. Canton ginger jars, for example, have decided decorative value. Added distinction will be lent them if they are placed on low teakwood stands.

The library mantel should receive a characteristic treatment. Use the bust of a favorite author in bronze or bronzed plaster, giving it the place of honor. Or one may use a piece of that delightful Florentine bronze. If none of these are available, a piece of lacquered tin, such as an old tea caddy, will answer the purpose admirably. The mantel of the living-room, on the other hand, should express the changing



The niche and its flanking panels are sufficiently decorative as to require only a pair of vases or candlesticks

interests of the household—perhaps, better, its past. As mentioned above, miscellaneous curios are deadly. Should one be so fortunate as to possess a complete set of old Lowestoft mantel garniture, or a set of old blue-and-white Delft, nothing could be better. When they are used, however, nothing else should be included. The use of a clock as centerpiece has always been a debated point. A clock is a restless thing, and the mantel should carry no atmosphere of activity. It should spell rest, comfort and the sense of abiding safety, where the denizen of the world can find peace and comfort without being eternally reminded that time flies.



An arrangement of recessed gradines often provides space for massed decoration. On this mantel a certain unity has been preserved, whilst the objects themselves reflect the atmosphere of the room

Bedroom mantels are a perplexing matter to treat when they are clumsily built. A white marble mantel that is ugly in shape and unpleasantly cold-looking may be improved by painting it to match the color of the woodwork. A glaring, smooth-tiled mantel may also be changed for the better by applying the flat-finish brick paint. A very simple covering for a mantel may add to the daintiness of the furnishings. The mantel of a bedroom is the personal property of the owner of the room, and naturally takes on a more significant expression of individuality than in rooms used for other purposes. Here familiar and personal belongings may be displayed, and a glance at such a mantel will reveal the tastes of the occupant of the room more than an acquaintance of months or years.

The laws governing symmetry are almost obvious, so just a suggestion in what should be used is necessary. Vases and candlesticks both lend themselves to this effort of making the ends of the mantel balance. Here the Orientals are of especial value. If, by any chance, there are two vases or jars nearly of a size, and it is impossible to obtain pieces of exactly the size, the larger should be put on the right-hand side. It is a curious fact of optical illusion that pieces so placed will appear approximately the same; whereas, if the position is reversed, the disparity in size will be greatly intensified. If vases are not used, candlesticks are always in order. Single candlesticks are generally preferable to branch candles. Again, the old fluid lamps of the Empire Period, with a pair of vase-shaped shades or globes and glass pendants, are deservedly highly esteemed. When such are used there is generally a central piece of similar character.

Should one be decorating a room according to an historic period there are, of course, the well-defined laws governing the mantel dressing. The Empire demands formal treatment, a clock or vase, and at the ends candlesticks or candelabra. These are usually backed by a mirror. The whole effect is extremely formal, rather heavy and depressing. The Adam requires shapely vases—Wedgwood especially. William and Mary usually has no mantel shelf, or if there is one, it is so narrow as to accom-



There is undisputed character to the treatment of this fireplace, yet one feels that fewer of the historic *lares* and *penates* would have been more effective, giving less of the air of an antique shop



The picture in this instance detracts from the severity of the bricked chimney, with an effect in good taste and pleasing



If one has good paneling over the mantel it should not be hidden behind objects of less interest. Lack of symmetry here is noticeable

modate only candlesticks. Since nowadays one rarely thinks of hanging a cover over the mantel-shelf, mention of it as an example of poor taste is scarcely necessary. There can be used, however, a narrow runner: an old ecclesastical stole, for example, spread lengthwise with the broad ends left to hang, or under the central figure a piece of cloth of gold or rich brocade with a narrow edge hanging over the front of the mantel shelf.

Another phase of mantel decoration is the treatment of the chimney breast itself. The varieties are legion. First of all, brick, decorative or plain, or plaster, rough and toned to the general color scale of the room. The latter may be elaborated by the insertion in cement of decorative tiles covering either a part or the entirety of the chimney breast. Again, a tapestry or brocade hung against it will give color if it fits in well with the tone of the plaster. Often a very ornately carved mantel is sufficiently decorative in itself. In many instances there is no mantel at all, the hood extending from the front edge to well up toward the ceiling.

When the chimney face is paneled with some finely grained wood the barest simplicity in mantel decoration should obtain. The objects on the shelf should in nowise be so elaborate as to detract from the interest given by the graining itself, nor should they be so high as to obstruct the view of it. And *en passant,* when will folks come to know that nothing in this world can be more beautiful than a finely-grained piece of wood? Finished with a natural stain, left there to be beauty itself, nothing more lovely, more interesting, more genuinely attractive, can be conceived. And if such a panel finishes the woodwork above the mantel, let it reign supreme—for it is worthy the place of honor in the room.



An interesting Queen Anne or early Georgian fireplace. While it is dignified in line, detail in the painting relieves the formality. The fire curtains deserve attention

A picture or mirror may be hung against the chimney breast, or be inserted as a part of the paneling. If it is set flush with the woodwork no frame is necessary save a narrow beading. Should the picture be hung separate, then the woodwork of the frame ought to conform with the character of the rest of the woodwork in the room.

The indented chimney breast arranged in a series of gradines will carry many objects, though both the character of the room should be expressed in those objects and a certain unity through them all, to prevent the whole looking like a curio collection.

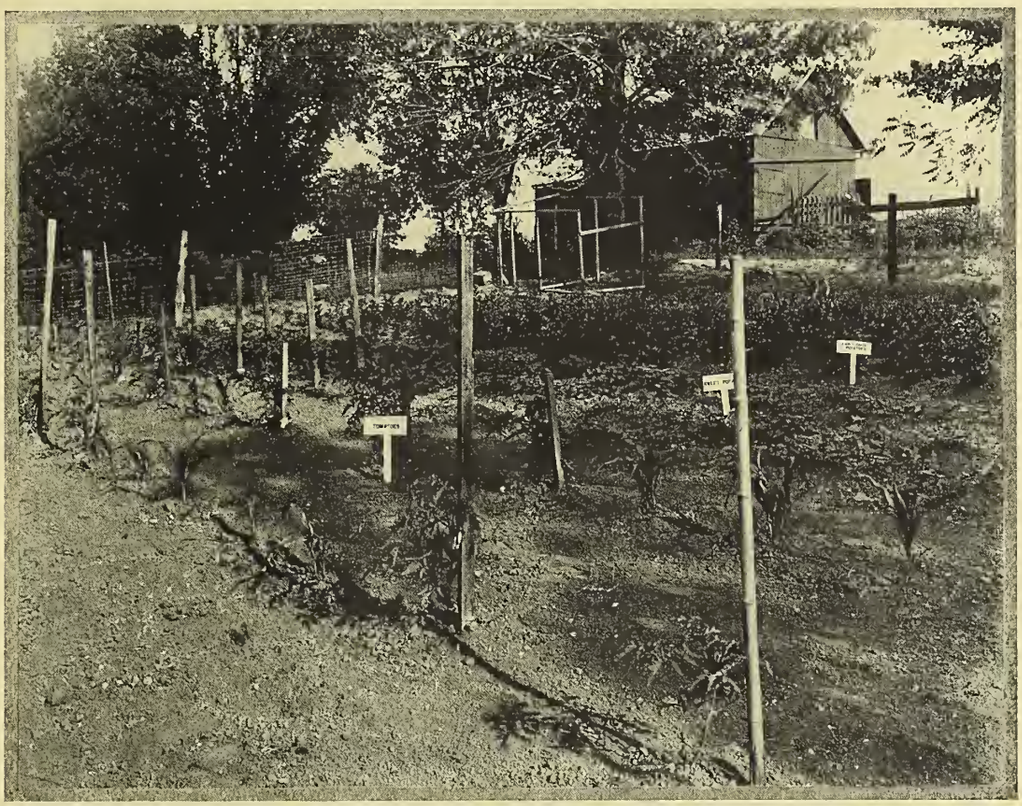
As a final word, it is the good bric-a-brac, wrongly placed through lack of knowledge or judgment, that most needs "taming." Bad bric-a-brac merits destruction. The good kind and its proper arrangement should be the only kind considered for use above the mantel.

A Record of Backyard Opportunity

THE REFORMATION OF A SUBURBANITE AND HOW HE MADE HIS BACKYARD GIVE ITS INCREASE OF ENJOYMENT, EXERCISE AND ECONOMY—SOME ENCOURAGING FIGURES

BY C. A. LE CLAIRE

A CONVINCING majority of men who are engaged in business or professional work reside midway between the heart of the city and the center of the suburban population. Our home is something on the bungalow or cottage order, built a few paces from the street, leaving a small green strip of lawn to the front with a disproportionately large "eyesore" expanse at the rear. This piece of ground, which abuts the alley on one side and the neighbor's back porch on the other, is often a dumping ground, the harbor and breeding place of all kinds of disease germs and noxious weeds. Continually warring against such conditions, the city endeavors to enforce laws which make it criminal to let the filth accumulate beyond certain limits or the weeds grow above a certain height. "City Beautiful" clean-up days have been inaugurated in which, if the refuse be conveyed to the street, it will be removed by the city at the expense of the public at large. Good as they are, such methods have never yet resulted in completely solving the problem of back-yard sanitation. As a result, the space in the rear of the house becomes a nuisance rather than a blessing.



Putting system into the garden: the same sort of cataloging and intensive, efficient work that paid in the office was tried in the garden—with obvious results

This is not so apparent to the business man, however, for his day begins at seven in the morning, the midday meal is secured during the rush half hour at noon, and rarely does he find himself homeward bound until six in the evening. Consequently he so relishes the evening on the lawn pushing the lawn-mower in preference to entering the house for dinner. The toils of the day seem to have a peculiarly depressing effect; one finds it difficult to secure restful sleep. Did it never seem strange to you that about once fortnightly, on the evenings when you mowed the lawn, slumber came without effort? It simply means that the endless strain of mental exertion we pass through each day results in such fatigue that even sleep is not restful. The walk to and from work is not enough; it was the extra exertion with the mower which gave you an occasional restful night.

One day my wife suggested how nice it would be if we had our own vegetable garden. I assented, but I had hardly the energy sufficient to attempt to carry out my vision. Something, however, stirred new life in me. In two evenings my plans were all made, and the cleaning-up process of the back yard was begun. We had changed the usual six o'clock dinner hour to eight, in order that every available moment of twilight might be utilized. The rake did wonders in the way of improvement, and by the third evening the little plot was ready for the spade. The work agreed with my humor exceptionally well, and as the lot yielded to the spade, my enthusiasm became more and more intense. Soon I found myself arising at five in the morning and putting in an hour or so before work, in addition to the evening exertion. Shortly, this double-time schedule became the daily practice, and each morning the erstwhile frown with which I had grown to greet a dull seven o'clock breakfast was changed to a cheery whistle and a welcoming smile for the pleasant appetizer before me. The nights, which before had been a burden—at times almost a torture—of an incessant tossing and a wearing search for rest, now became blessings of good, sound, health-giving slumber. As my garden grew, my health increased, and even the routine of the office was no longer dull, for each hour brought me nearer to the beautiful evening times at home in my garden.

The soil in the rear of the house was somewhat rolling, and it seems that the best of it had been removed to grade up the front lawn at the time the house was built. This left the heavy, cold subsoil clay exposed each time a spadeful was turned over. But, by beginning the work when the moisture content of the soil was ideal, so that it crumbled without puddling, and making it an absolute rule to hoe and rake down to a fine mulch each day's spading before the clods dried out, a fine seed-bed resulted. By about the beginning of the third week everything was in good shape for planting. I measured off the spaded plot and found it to be about one-seventh of an acre. There was room for six rows of Irish potatoes, three of sweet potatoes (although the

heavy soil was not ideally adapted to them), one and one-half dozen tomato plants, three dozen cabbage plants, a dozen eggplants and half a dozen peppers. The weather at this time was exceptionally dry, and it was necessary to use the garden hose in order to keep the plants growing. At the second week after planting it was an easy matter to tell the thrifty from the weaker plants, and, as it had been my aim to work the spot intensively, the replanting was begun. Every available space was utilized, and sweet corn, string beans and miscellaneous small truck was seeded in and between the rows originally set. Rains finally came, and soon the rear of the house grew more inviting than the front.



Pole beans were trained to be accessible—on strings connecting the poles, which also prevented the vines from slipping down

When the crop had acquired a good start I began to find it difficult to keep as busy as was the case earlier in the season. Accidentally my eye hit upon the extreme slope, which was too thin of soil and too steep to cultivate. At once I seeded it to grass, with the idea of fencing the remaining two sides of the inner fence to form a poultry run. Although it was getting late in the season, there was no harm in trying; therefore, a friend's incubator was borrowed, in which 142 pure-bred White Leghorn eggs were set. In the meantime, as the days flew by, a dry-goods box was molded into a neat little brooder house, which, under the mild conditions of the weather, needed no artificial heat. The hatch came off beyond all expectations, and 75 chicks, all whole and hearty, were the result. Their growth was so rapid that it was but a short time before larger quarters for them were required. The building of the larger coop, together with the cultivation of the garden after every rain, gave a goodly allowance of things to do until the winter months and harvest approached.



After a day in the office there was nothing to compare with an hour or so of pecking at the soil in the garden. It brought a hundred per cent appetite and a corresponding reduction in the high cost of living

In calculating the returns from the enterprise I tried to be honest, and, to make exaggeration impossible, I charged against the respective place where same were used the entire cost of tools and other accessories purchased. My books showed the following:

SEED	Dr.
Potatoes (Early Ohio), 1 pk	$0.25
Potatoes, sweet, plants	.35
Cabbage, two dozen plants	.20
Eggplant, one dozen plants	.25
Pepper plants	.10
Sweet corn seed	.05
Beans	.10
Tomatoes, three dozen plants	.50
Lettuce, radishes, onions, etc	.20

TOOLS	
1 spading fork	$1.00
1 rake	.75
1 hoe	.75
1 spray for hose	.75
	$5.15

HARVEST	Cr.
Potatoes, 10 bushels	$5.00
Potatoes, sweet, 3 bushels	4.00
Cabbage	1.20
Eggplant	2.00
Peppers	1.50
Sweet corn	3.40
Beans	1.60
Tomatoes	5.30
Lettuce, radishes, onions, etc	3.00
Result of harvest	$27.00
Expenses, seeds and tools	5.15
Balance net return on garden	$21.85

EQUIPMENT	Dr.
Eggs for hatch	$3.00
Cheese cloth	.25
Nails	.25
Wire, 30 yards	2.60
2 by 2 lumber	2.00
Siding, 250 feet	3.00
Roofing	1.60
Feed for five months (table refuse excluded)	3.00
	$15.70

	Cr.
Chickens hatched and raised, value to date (60, at 15 cents per pound), weight, 2 pounds each	$18.00
Realized	$18.00
Cost of equipment	15.70
Balance in favor of chickens	$2.30

This statement should reveal beyond doubt that back-yard gardening yields, under most unfavorable conditions, over 100 per cent. The keeping of home poultry, disregarding the egg factor, warranted in this case about 10 per cent. on the money invested.

These truths, though not miraculous, should bring the message home to every city man that his back lot can be improved at a profit to himself in a personal, as well as in a financial, way. If this be true under adverse conditions in the initial year, it is easy to estimate the possibilities thereafter when the soil, enriched by proper care and culture, will yield far more abundantly. Further original outlay is greatly reduced, and with it comes a corresponding net return increase. It is entirely possible for the urbanite to add to his earning capacity by at least ten per cent. and in part solve the "high cost of living" in a healthful, pleasureful way.

The secret of the experiment was system, not only in selecting seed, but also in preparing the ground, and, finally, in the determination to allow a specified time each day to cultivation.

Where Concrete Pays

A HUNDRED PER CENT MATERIAL WHEN EMPLOYED SKILFULLY AROUND THE GARDEN—WHAT THINGS CAN BE MADE—THE KNACK OF MAKING THEM

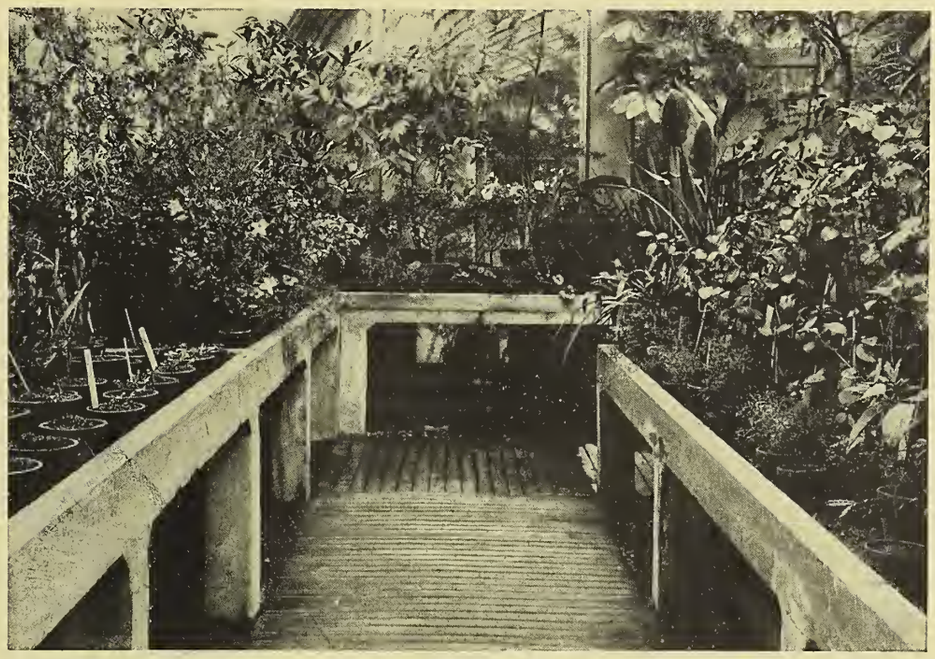
BY F. F. ROCKWELL

EXCEPTIONAL indeed is the place whose owner cannot think of some improvement, or some dozen improvements, that he would like to see made. Walks, culverts, troughs, hitching-posts, fence-posts, fountains, retaining walls, hot-beds, vegetable pits, steps, foundations and supports for buildings, floors, pergolas, summer-houses, hand-rails, to say nothing of more elaborate things, such as ice-houses, root-cellars, tanks, and so forth, are all within his reach when he has at his disposal concrete and iron pipe. For undertaking such jobs no time of the year is better than the present.



The making of a concrete chicken-coop is a simple job, and the results are sanitary and permanent

The use of concrete is simplicity itself. The only ingredients required are Portland cement, clean, medium - coarse sand, gravel and water. In place of gravel, clean cinders or crushed stone may be used. Sometimes it is possible to get gravel that is mixed with sand in the proper proportion as it comes from the bank. Ordinarily, however, it should be screened, so that the sand and gravel may be measured separately. Having the ingredients accurately proportioned is one of the most important factors in achieving successful results with concrete, and requires some attention.



In the greenhouse the possibilities of concrete are almost limitless. No material is better for shelves, supports and flooring

The mixture of the ingredients is based on the principle of having the particles of sand of sufficient number to fill the spaces in the gravel or crushed stone, and the particles of cement—which is ground to a microscopic fineness—fill the minute spaces between the grains of sand. After such a mixture has "set" or hardened the result is a monolithic compound so strong that if it is broken with a hammer the fracture will be found to run across the stones. It is practically solid rock.

The proportions of the ingredients are varied according to the nature of the work for which the concrete is to be used. There are three standard formulas, known respectively as "lean," "medium" and "rich" mixtures. The former is used for thick retaining walls, floors, sub-bases and anywhere where bulk and weight, rather than strength, are required. A medium mixture is used for ordinary purposes, such as walks, curbs, steps, walls, etc., and a rich mixture where great strength, fine finish or imperviousness to moisture are needed, such as for more elaborate forms of walls, garden furniture, supporting posts, thin walls, etc. "Reinforced" concrete is simply concrete with some material, usually metal in the shape of wires, rods or woven-wire netting, to give it extra strength for such uses as complicated forms, thin walls, floors, and anywhere where special stress and strain may be encountered.

The proportions for these several mixtures are usually as follows, though, of course, they may be varied after one has a little experience, as the requirements of the job suggest:

Lean mixture: One part cement; three parts sand; six parts gravel.

Medium mixture: One cement; two and one-half sand; five gravel.

Rich mixture: One cement; two sand; four gravel.

Finishing mixture: Three shovelsful of clean, sharp sand to ten pounds of cement.

The latter mixture is used for finishing off curbs and gutters, surfacing walks or walls, etc. It should always be applied before the first form has set hard.

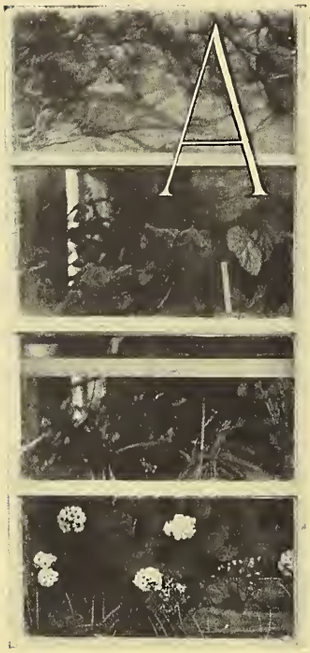
After the materials are got together, and you know exactly what you want to construct, the forms must be prepared. For most work they are made of wood. The "form" is simply a casing to hold the wet cement in shape until it hardens. For any job that requires considerable concrete, the forms are generally made in sectional units, which can be used over and over. In making up the forms, two things are necessary: They must be rigid; any "give," bulge or leak will leave a corresponding defacement on the finished job that cannot be rectified afterward. And the "face" of the form, which comes next to the wet con-

(*Continued on page* 320)

A Conservatory on a Side Porch

THE SIMPLE TRANSFORMATION THAT MADE POSSIBLE A WINTER INSIDE GARDEN—HOW THE PROPER DEGREES OF HEAT AND HUMIDITY WERE MAINTAINED—THE COSTS AND THE RESULTS

BY C. M. SHIPMAN



AS the winter cold comes on and we see our outdoor flower friends frosted and disappear, the desire possesses us to take some in and save them, so we fill our window-sills with geraniums and the family cactus.

Then we try experimenting with bulbs and possibly cyclamen and Easter lilies, and, after a few years, if we have no success, we tire of the game, but if these plants do well for us we possibly go to dreaming of a small conservatory or putting glass around the side porch.

We went through all this process, and the flowers did very well; the house being heated by steam, there were no gases to injure them. But we were not satisfied. Finally came a time when there was not room for all our desires, so we decided to enclose the side porch. This side porch was on the southwest corner of the house; it would have been better on the southeast corner, but it did very well. It measured seven by fourteen, and, like the rest of the house, was of solid concrete—floor, wall and ceiling—so that water could be used freely and injure nothing.

At a neighboring factory three heavy sashes were obtained, measuring four feet six inches by five feet, and two were put in the side and one at the end, giving about sixty-six square feet of glass; the sashes were held in place by a cypress strip ¾″ by 4″, fastened to the concrete by anchor-bolts screwed in lead, and to these the sashes were screwed so they could be removed in summer, leaving the strips permanently there.

Below the sashes were wooden panels 34″ high, filling in the rest of the space and fastened to the inside of the porch rail; these panels were also removable.

The sashes were odd ones in stock, and just what we wanted. They cost only $2.20 each. A handy-man carpenter got out the cypress in a day and was another day putting it up, at three dollars a day.

A laborer helped and drilled the holes in the concrete. His time was about nine hours, at twenty cents an hour.

The lumber was odd material the carpenter had; he said: "A dollar will square that."

Drilling holes in the concrete was quite a difficulty; twenty-seven holes 5/16″ in diameter and 1¼″ deep—it took five hours. Had the columns been wood, as are the usual piazza columns, this would be no expense.

All the strips and panels were painted before putting up, with a paint made of white lead and oil, to which just enough lampblack and yellow ochre were added to exactly match the concrete. We then put up a miniature hot-house bench, fourteen inches wide, around two sides of the conservatory, and at the top of the panels, so that the bench came at the bottom of the glass. Midway up the windows a shelf was put up. It had a rim puttied inside and out and painted so as to be water-proof. Thus, in wetting flowers, the excess water could not drip down on the flowers below.



Good, rustic effects were obtained by covering the sides of the window boxes with bark strips. The hanging baskets and orchids lend a genuine conservatory atmosphere

As cold weather came on, the two oleanders were put on the porch, and the windows and other parts put up as described, and a connection made to a radiator just inside the door of the house by running a pipe as shown in the picture. This was made of three lengths of two-inch pipe for the main part, and reduced to 1¼″ where it passes through the doorway and connects to the radiator in the house. An important factor is to have the radiator exactly level; from there to the connection inside

the pipe should slope gently so as to carry the condensation back to the boiler, otherwise the radiator will get a "water-pocket" and make a great deal more noise than heat.

Some difficulty might be found in making this connection. I did it in this way: I disconnected the union holding the radiator and raised the radiator up four inches on two arched blocks of oak; then I connected a 1¼" tee and a close nipple; then on this the valve of the radiator; then connected up the union again to the radiator, which now sits up four inches on legs. All is as it was before, and we have an opening from the tee to run a pipe to the radiator out on the porch.



Showing the simple manner in which the porch was enclosed and how readily it can be thrown open for summer use

In this pipe we connect a valve so we may shut off the steam at any time. To take the place of the air valve usually used on the regular house radiator, I used a ¼" pet cock. In this way steam could be used to keep moisture in the air at all times.

The porch door was taken down and stored away, and the two windows which opened on the porch were thrown open.

A mixture of soil from an old hot-bed, together with sand and rotted sod, was put in the window boxes. In this we planted our flowers. This was a mistake, as we soon discovered. The plants should be potted and stood in a little sand in the window boxes so they could be turned and receive the amount of moisture each individual plant needs. When planted together they all get the same treatment, and aphids are hard to combat. From the ceiling we hung a Boston fern in a box of white birch pieces about a foot long, log-cabin fashion, the spaces chinked with moss.

On a wire stretched across the south side we hung six orchids: two of them *cyprapediums,* two *dendrobiums,* a *cattleya* and a *laelia.*



Extension from the steam radiator supplied sufficient heat and moisture to the air

In the window boxes, we put in front on the south some primroses and cinerarias, and back of them a row of geraniums of different colors. On the west we set in front primroses and geraniums, and back a row of six chrysanthemums, different kinds. After the last had bloomed, as they did with satisfactory results, we put them in pots to divide for next year, and in their places geraniums and some odd plants. On the shelf we put twenty-six potted plants, mainly begonias, cinerarias, cyclamen, geraniums, wall flowers, etc.

In the soil, among all the flowers, we planted one of the stone crops, which soon obscured the soil and looked very pretty.

For watering, a garden spray-pump was used, and everything sprayed like a summer shower. If more was needed, a watering can was used. In winter the watering should be done as near noon as convenient, and usually only on sunny days. The humidity is kept at about 60° relative humidity, although just after spraying it will run up to 80°. The humidity was maintained by the pet-cock in the radiator, from which about three or four gallons per day of water was allowed to escape into the air as steam. A hygrometer is used to watch the humidity, which made some startling revelations on how our houses simply dry up in winter while outdoors the air may be nearly saturated. Incidentally, this may cause more colds than we realize. Watch the humidity as carefully as you do the temperature.

The window boxes were covered with bark from a dead chestnut tree, which made a very pretty rustic effect; the boxes were painted with hot paraffin wax before they were put up, so they would not rot easily.

The pictures were taken at the Christmas season, and a Christmas tree is seen through the window looking into the house. The drop wire was used to supply current to the small lamps on the tree and for a wrought-iron lamp hung from the ceiling of the conservatory. And, by the bye, the smoker who is not welcome in the house may go and smoke in the conservatory, where his only enemy will be the tiny aphid.

As spring advances, the flowers are taken outside and plunged in beds; late in the summer cuttings are made from the geraniums and begonias. In this way our stock is maintained. The small plants are thrown away and a new supply purchased in the fall.

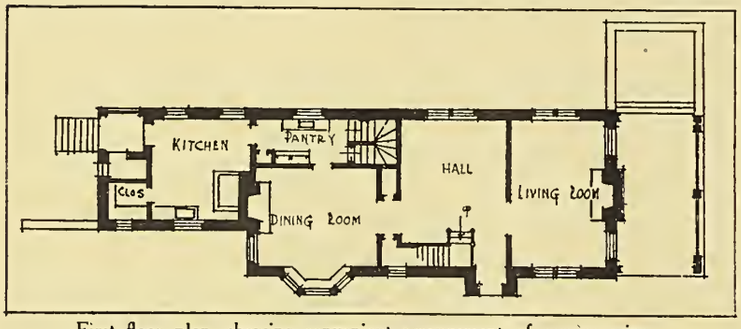
During the hot weather the orchids are kept in a cool place. The radiator is removed, the door rehung, the window boxes cleaned and put away, and the conservatory becomes a thing of the out-of-doors, with no inconvenience.



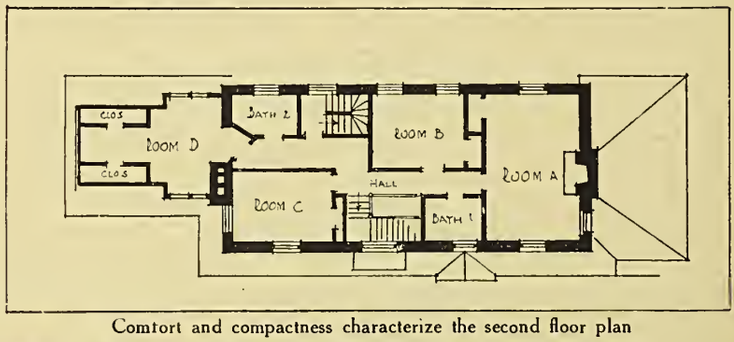
By elevating the radiator, a water pocket was avoided and the proper drainage assured



This moderate cost dwelling-house relies for its distinction on the use of native material. Architecturally it embodies several traditional local features



First floor plan, showing convenient arrangement of service wing



Comfort and compactness characterize the second floor plan

A HOUSE AT CHESTNUT HILL, PHILADELPHIA



There is a quiet dignity about the exterior. The treatment of the doorway is particularly inviting

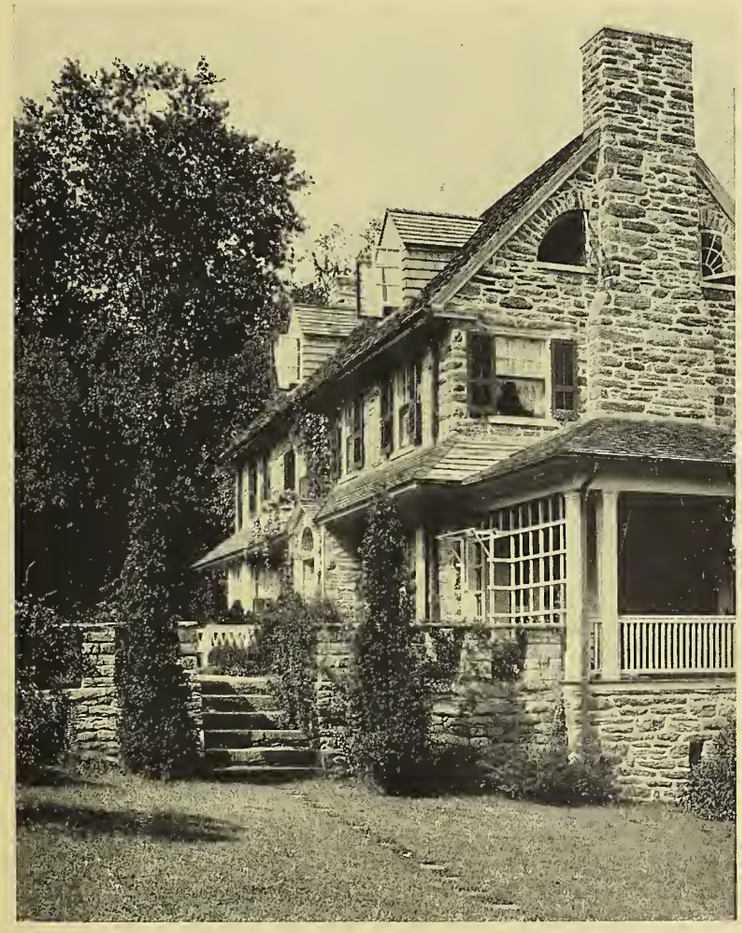
Charles Willing of Furness, Evans & Co., architect



The living-room stretches across the end of the house with a southern exposure



All the larger rooms of the house have brick fireplaces with attractive mantels



An especially good color has been obtained by the rubble walls of quarry stone

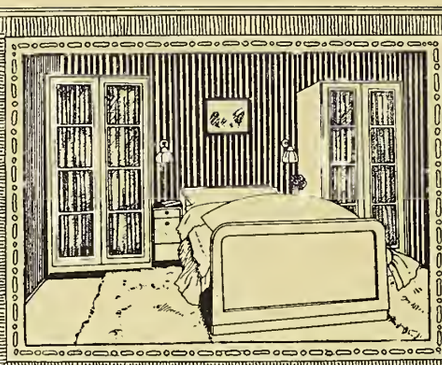


House and garden are effectively joined by the flowering shrubs and hedgerows



INSIDE THE HOUSE

Timely Suggestions and Answers to Correspondents



The editor will gladly answer queries pertaining to individual problems of interior decoration and furnishing. When an immediate reply is desired, a self-addressed stamped envelope should be enclosed. This department will also purchase any of the articles here described for subscribers living at a distance, or will furnish the names of the places where they may be obtained.

Treating Damp Walls

ONE of the more or less serious problems that confronts many a house owner lies in the dampness of the walls. Sometimes it is merely a surface moisture that seems to be absorbed from the atmosphere in certain localities, the result of frequent and prolonged rains; or it may be a more serious matter, due to some faulty construction or material in the house. Once it gathers in the plaster it is difficult to eliminate; it appears continually, staining the surface treatment, peeling and buckling the best and most carefully applied wall paper.

The difficulty frequently rises from poor foundations. Often the loose rocks on the estate have been simply piled together to build the cellar walls, and the dampness of the earth seeps between them, rises to the upper stories and into the plaster. The stone should be cemented, the cellar perfectly drained and a good concrete waterproof flooring laid.

Again it is a faulty roof that is responsible for the trouble. It may need a few shingles, a better shingling or an entirely different kind of roofing. The tin-work along the valleys of the roof may be defective and cause leakage, or perhaps the drain gutters have sagged and collect the water in pools that drip through the woodwork. Sometimes the rain and moisture filter through the window jambs; then a careful refitting of the frames and replacing of the shrunken wood is necessary. Imperfect work around a chimney construction is another source of the trouble, frequently causing the appearance of a damp line across the front or on either side of the chimney breast.

After the obvious causes have been removed it is not hard to keep the walls in good condition. If the plaster is already much moisture-soaked it is better to tear it out completely at once, or it will eventually crumble and fall.

There are several methods, all good, to refinish the damp foundation wall. Sometimes it will suffice to coat the walls with a waterproof paint. Many builders find that a mixture of tallow, oil and rosin applied hot to the wall will produce a thoroughly satisfactory result. Others advocate the application of a soap and water mixture supplemented by a coat of alum and water. Again it is advisable to back the plaster with a layer of roofing paper, leaving a perfectly dry air space between the wall and laths.

Where walls seem irremediably damp and hard to dry out, use a cement of good quality, mixed thin enough to put on with a brush. Wet the outside wall and then apply a thick coat of the cement. It may be necessary to add a second coat, but in the end the wall will be perfectly waterproofed.



In instances such as this panel board is the best solution against the dampness

Instead of replastering, one of the many forms of panel-board now on the market can be applied. This costs less than replastering and papering, and a good quality is moisture-proof, it will not crack or deteriorate, and is a non-conductor of heat, cold and sound. It is put directly on the supporting beams without plaster and finished with a narrow molding.

When the old walls have not become moist enough to demand their being torn down, the panel-board can be applied directly on a cheap framework built over the plaster. In localities where lumber is not inordinately expensive this may be found to be cheaper, quicker and entail much less labor than removing the plaster.

Should you decide that it is better to replaster, do not make the mistake of papering while the plaster is still green. This will often result in the paper buckling and having to be done over again. It is a good thing to kalsomine or paint the walls until they are thoroughly dry.

If the wall has not been badly affected it is possible to use a thin tar paper. It costs fifty cents a roll and is put on like any ordinary wall paper. The regular paper is applied on top exactly as it is ordinarily on the plaster. This has been found to be an absolutely satisfactory treatment. It will entail less expense to apply two coats of shellac on the plaster, which will generally make the surface moisture-proof.

If but a very small part of the wall has been water-stained, such as occurs around a window or from the leaking of a pipe, it will be sufficient to give it a good scraping and sanding, coat with a flat paint and shellac. Then it is ready for repapering or applying whatever finish may have been selected.

There is a very little choice between the kinds of paper or paint in relation to their affectation by dampness. If the dampness is there it will eventually saturate either one. Certain colors seem more susceptible to disfigurement by moisture than others. Dark reds will stain very quickly, and all deep, bright colors change more than pale ones by the very fact that there is greater amount of pigment in them.

It is well to try out several samples of the paper that are under consideration, by wetting them and watching the results. A selection can then more surely be made from the ones which show the least effect of the water.

Forcing Rhubarb in the Cellar

RHUBARB pie in January is a luxury which need be denied nobody who has a fairly warm cellar. Large, strong plants, preferably three years old, should be dug from the garden late in the fall and allowed to freeze solid. Forcing clumps may be bought of seedsmen if the garden is without rhubarb. To force them into growth it is necessary only to bury them in a box or tub in a basement or cellar where the temperature is from 50 to 65 degrees and to protect them from strong light. Commonly, they are simply covered an inch or two with sand, but the results will be quicker if a layer of fresh horse manure is placed under the roots and covered with two inches of loam. Water must be given freely, but it is well to have holes in the bottom of the box so that excess moisture will escape. From one to three months will elapse before the rhubarb will be ready for use, and then the stalks will be nicely blanched instead of being green or red, as when grown in the garden, and there will be very much less leaf growth.

Asparagus may be forced in much the same manner, except that it should not be frozen, and if a few roots are started at a time the season will be extended to last several months. The first yield should be secured at the end of six weeks. Sea kale is another vegetable easily forced, and in flavor much resembles celery. The crown should be set in good soil, with the eye just above the surface, and if kept warm and moist, growth will be rapid. Although sea kale is not often found in the garden in this country, the seedsmen sell forcing crowns.

A New Outside Meter

A CLEVER device being used in many of the houses now building provides for gas and electric meters in a new and very advantageous way. Under the new arrangement, meters are set in the exterior wall of the house, face outward; when the meter is to be read by the public-service company's employee he has no occasion to come inside the house or make his presence known in any way; he reads the meter from the outside and goes his way.

The time-saving, trouble-saving features of this method are instantly apparent, and are not counterbalanced by disadvantages of any sort. The cost is low—$6 to $10 for each meter so housed, if boxes are built in when the house is erected.

Meter men are not only an annoyance to the housewife, but, in the case of many timid women, are regarded as dangerous in providing imposters easy access to the house. The meter boxes do away entirely with these conditions, and at the same time save basement space the meters would occupy, and protect the meters against accident that might have troublesome results. The manufacturers say that these advantages impress householders so strongly that installations are often made in houses already built—the owners being willing to incur extra trouble and some labor expense in order to do away with the nuisances which accompany meters placed in the basement. Certainly, conveniences of this character add greatly to ultimate comfort and security.



After three months the stalks are blanched, and the leaf growth small

The Necessity for Humidity

FEW people realize the true condition of the atmosphere in our living rooms during the period when the furnace is in operation. Many people know in a general way that the air is excessively dry, but it is only beginning to be generally understood the injurious results of this dry air on health and comfort. The average humidity at Yuma, Arizona, is about 42°; at Santa Fe, New Mexico, about 44°; in the Desert of Sahara, about 33°. The avarage relative humidity in the home during the winter months ranges from 20 to 28°. These facts in themselves are of the utmost significance, and this condition of the atmosphere explains the reason why colds, throat and glandular troubles are so prevalent in winter, and it explains why furniture and woodwork crack and break, musical instruments get out of tune and plants fail to thrive in the home during the cold weather.

A satisfactory heating of the home is, of course, necessary. A proper amount of pure air is also recognized as being required. The leading health experts are to-day demanding that, in addition to proper heat and ventilation, the atmosphere must contain a sufficient amount of moisture to be healthful. Attention must, therefore, be given to the subject of obtaining humidity in the home during the winter months. No heating system in and of itself adds any moisture. As temperatures are raised, moisture must be added or else relative humidity decreases, and, consequently, means for furnishing this necessary moisture must be provided independent of, but working in connection with, the heating plant.

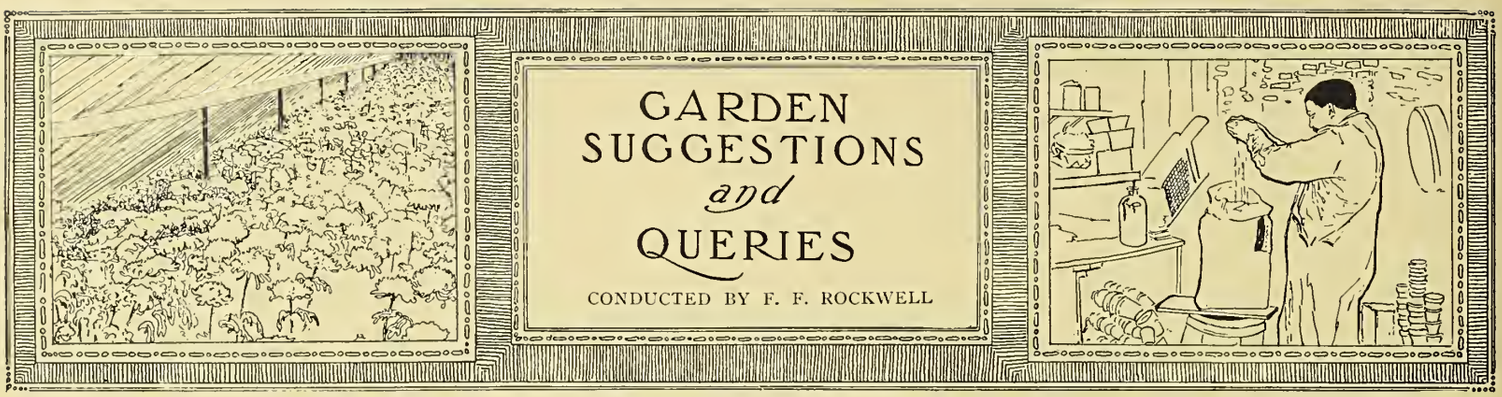
A simple and economical device that supplies the necessary moisture working in conjunction with the heating plant consists of two porous silica plates installed vertically inside the furnace casing. The principle of the moistener is based upon the capillary power of these plates. They take up water and become completely saturated as quickly as a lump of sugar. The surface of the plates, therefore, becomes immediately an evaporating surface, in direct contact with the heated air, and this evaporation continues as long as the water is supplied to the plates. As the plates are always installed at the point of greatest heat, and since evaporation is dependent upon heat and ore, water vapor is thrown off rapidly. The detail of installation, of course, varies a little with different types of heating plants, but in most cases it simply means cutting an opening through the furnace casing. The smallest moistener manufactured has, it is stated, an evaporating area of over 300 square inches. They can be installed quickly in any furnace, or any steam or hot-water system.

Iron Rust on Stucco

WHERE the ironwork on a stucco house has rusted and the rust discolored the stucco, there are two ways of treating it. If these stains are purely of surface discoloration it should be possible to remove them with a wire brush; if, on the contrary, the entire thickness of the stucco has become stained, it will be necessary to put on a cement wash to cover the spots, or to cut out the stained portions and put on new stucco.

A solution of hydrochloric acid and stannous acid will remove iron rust from concrete, and will not injure the concrete if the treatment is administered rapidly and the face immediately washed with clean water. The solution mentioned has an affinity for carbonate of lime, consequently it should not be used where hydrated lime has been incorporated in the mixture. Rough finished cement stucco should be treated by spraying with the above solution, as the result will be more thorough and the work more rapid than by the use of a brush.

Very satisfactory results may also be obtained by diluting one of the commercial cement paints until it is thin enough to use in a spray pump, and painting the surface of the stucco by spraying the diluted paint upon it.



Mind the Frost!

IN spite of the damage the first hard frosts do every year, there are always some gardeners who have to learn or relearn the lesson, "in time of frosts prepare for freezing." Frost comes, followed by a week of glorious autumn weather, and the process is repeated three or four times. The tender things are killed, but the hardy flowers and vegetables continue looking as thrifty as ever. Result: we get careless, the calendar slips along a few notches too far, and we wake up to find that some of the late root crops, or a pile of squash or a barrel of potatoes left in an open shed, or the dahlias and canna bulbs, have been frozen, and there's nothing to do but boil 'em up for the chickens and resolve we'll never get caught that way again.

The first things to attend to this month are all the odds and ends of harvesting. Parsnips and salsify may be left in the ground all winter, but if you have ever to dig out a mess when there was eight or ten inches of frost in the ground, you will agree that it is better to store all that will be required before the first of March or April, according to your climate. They may be stored in sand, soil or moss, in a cold, moist cellar, or "pitted."

Storing Outdoors

Often there is a surplus of vegetables in the fall that one does not have room for in the cellar. Do not waste these, as they will almost always prove useful before spring, and especially so when meats, flour, canned goods and other commodities are mobilized on a war basis, as seems likely to be the case this winter. Select some thoroughly well-drained place in sandy soil, or under a shed if possible, and dig a trench two to four feet deep and a little less in width. In this may be stored cabbage, parsnips, turnips, carrots, beets, salsify, potatoes and onions, if packed in some dry material, such as straw or leaves. The trench may be lined with straw or leaves, if they are perfectly dry. The success of the operation depends upon having perfect drainage, so that no water or melted snow can get into the trench, and the method and thoroughness of the covering, which must be sufficient to prevent frost striking through in coldest weather. All vegetables should be perfectly dry when stored. Cover at first only with straw or leaves, so that any moisture forming from "sweating" may escape readily. Upon the approach of more severe weather, put on a covering of earth several inches deep. When this is frozen hard, put on a layer of straw, leaves or dead manure, and then another layer of soil, repeating the process until there are three or four layers of each. This makes a covering that will keep out very severe frosts, and a good deal of moisture, and at the same time may be readily broken through at any time. Where the vegetables are wanted for family use, they may be mixed together in about the proportions used, so that the pit will not have to be opened at more than one place.

Save Your Tender Bulbs

When the first frosts have killed down the tops of your cannas, dahlias, gladioli and tuberous begonias, take up the bulbs without delay and store them in a dry place under cover. Let the tops shrivel and the earth dry until it can be shaken off, and then store them in boxes, carefully labeled, in a dry, cool room or cellar, where the temperature never goes to freezing. Caladiums and callas should be taken up before the tops freeze; the former especially are very tender and should be kept where the thermometer stays above forty. The little "bulbels" which form around the base of the gladioli bulbs should be carefully saved. Plant them all out next year, and the year following you will have fine flowering bulbs.

Think of Next February

Now is the time, too, to store away a supply of soil for next spring's seeding time. Before the snow is off the ground, and while the garden is still like a solid block of concrete, you will want to start flower and vegetable seeds to set out in the cold-frames and garden later. Prepare your soil now. Get some leaf-mold from the woods, some sand (or sandy wash from the road-side), and some good garden loam, and mix them together until you have a light friable soil, that will neither pack nor dry out quickly. Put away in the cellar, as far from the furnace as possible.

Drain Before the Ground Freezes

If you have a "low" spot in your garden, invest in some tile and drain it this fall. A soft, boggy spot always holds back the whole spring's operation. Let your main ditch follow the natural lay of the land. The branches, if the piece is large enough to need them, must all slope toward it, and join it at an angle, running in the same direction. Leave the "collars" of the tile open, so that the water may seep in, where the joints are laid together. Get them down below frost line, and as much deeper as possible. A single narrow open drain will often make a great difference, but tile are very much better. Where the trouble is simply an impervious clay subsoil, which will not let the water through to good natural drainage below, a few charges of agricultural dynamite may literally transform your land.

Winter Protection

If any of your raspberries or blackberries were winter-killed last year, try bending them down flat, just before the ground freezes, and cover the tips with earth to keep them in place. Then they may be mulched, although the mere tying down will protect them to a considerable extent in itself. The strawberry bed will come in for attention about this time, too. Cover the soil between the rows as well as the rows. All newly planted shrubs and perennials, and the bulb beds, should also be covered before real hard freezing weather.

THE GARDENER'S CALENDAR

Wherein is laid out his daily work for the year, together with sundry facts useful or interesting

Eleventh month
Morning stars—Saturn, Venus

November, 1914

Thirty days
Evening stars—Venus, Mars, Jupiter

Sunday	1. ☽ All Saints' Day. Wild geese will soon be on the wing. An old proverb warns against trusting a stranger on this day.	8. ☽ Choice bulbs are to be cheap this fall, some believe, owing to the European war reducing the market. Planting may be done as long as the ground is open.	15. ☾ Look fruit trees over carefully for borers. Hyacinths for Christmas bloom must be potted not later than now.	22. ♋ Cider and molasses steeped together on a pod or two of red pepper, drunk hot, is an old-time remedy for a cold. Hot sage tea taken at bedtime is another.	29. ☽ The Baby Rambler rose will bloom actually twelve months of the year. Now is the time to get choicest pot plants from florist or nurseryman to have in flower at Christmas.
Monday	2. ☽ Full moon 6h. 49m. P. M. Start a mushroom bed now if you intend having one. Spawn put in now will give you this delectable vegetable during a good portion of the winter.	9. ☽ Set all bulbs onto a little cushion of sand to insure perfect drainage. They cannot endure water standing around them.	16. ☾ Inauguration of Suez Canal 1869. Thin out cane fruits if this has not been done earlier. Begin putting mulch of manure or leaves around roses, covering the tenderest first.	23. ♋ Mercury in the East now just before sunrise, a morning star. Deep hotbeds for winter lettuce and radishes should be made and started now.	30. ☽ All tender roses should be quite covered by now. Oak leaves make a splendid protection for them, banked over them in a chicken wire "box" set up around the beds to a depth of 10 or 12 inches.
Tuesday	3. ☽ Burn up all garden litter to insure destruction of insect breeding and hibernating places. Spread the ashes of everything burned over the garden.	10. ☾ Last Quar. 6h. 37m. P. M. Sprinkle lime through the compost heap, and turn it over occasionally to insure its disintegrating evenly.	17. ♋ New moon 11h. 2m. A. M. Wild waterfowl will take refuge in protected ponds, and sometimes remain if proper conditions are provided for them.	24. ☽ First Quar. 8h. 39m. A. M. Colder weather is to be expected with this change of moon.	
Wednesday	4. ☽ Get your mulch ready everywhere, but do not apply it to beds until the ground is frozen to 2 inches deep. Then get it on *quick,* before it thaws.	11. ☾ Put heavy dressings of manure on rhubarb, on asparagus beds, and on peonies. All are heavy feeders.	18. ♋ Trench or store celery for spring use now. Trenches need not be covered quite yet, however, but the covering should be at hand and ready.	25. ☽ New York evacuated 1783. Ice 2 inches thick, it is said, will allow passage of a row of men single file on planks laid on it, if the rows of planks are not nearer together than 6 feet.	
Thursday	5. ☽ Guy Fawkes' Day. Strawberries may be covered 2 inches deep almost any time now, however, for with these it is tops as well as roots that are protected.	12. ☾ Look for meteors from now to the 15th. Root vegetables, except salsify and parsnips should be out of the garden and in the cellar by now. Dry earth is a good storage medium if you have no sand.	19. ♋ Salt hay is a most desirable mulch, being free from weed seeds and clean and dense. It is especially good for use on strawberries.	26. ☽ Thanksgiving Day. Ice 6 inches thick will allow horses and wagons to cross, while 10 to 12 inches is strong enough to support the heaviest load ever likely to venture on it.	
Friday	6. ☽ All fall planting ought to be done before this date, but the work may go on if the ground is in condition as long as it is in condition. Remember to mulch everything well for the first winter.	13. ☾ Take up tender bulbs and tubers; shake them free of earth, and store in an average temperature of 40 degrees or less—never more. See that they are in the dark also.	20. ♋ Do not rake up the leaves that have fallen and drifted under shrubbery, etc. They are Nature's own mulch and fertilizer, and all plants are better for having such a blanket over their roots.	27. ☽ Venus becomes a morning star. Every forest fire destroys a game cover—let us remember this. And every individual should constitute himself game warden and conservationist.	
Saturday	7. ☽ First newspaper printed 1663. The transit of Mercury is partly visible and affords the opportunity of studying this coy little planet.	14. ☾ Sow corn salad, kale and spinach broadcast in patches in the vegetable garden for very early spring use.	21. ♋ Spinach for winter use should be mulched lightly as the cold weather advances, especially if in an exposed position.	28. ☽ Bulbs for succession of winter bloom should be potted by now and brought into growth as wanted by bringing the pots successively into heat and light.	

Dawn breaking low on the horizon presages fine weather; breaking above the horizon and over a cloud bank indicates much wind.

Generally a pretty fair and mild autumn month; colder towards the end with rain or snow

EDITORIAL

WOMEN IN THE GARDEN

AMONG the phrases that have rather gone out of use in these late times is one which, without being consciously archaic, was employed in reference to the article, published elsewhere in this issue, on the flowers to plant for a scented garden: the cultivation of a domestic virtue.

At first sight it appears odd, old-fashioned, quaint—like a Rogers Group or a chair tidy. One is tempted to smile at it; smile with reverence, perhaps, as one smiles at the idiosyncrasies of a dottering marchioness, but still smile. Domestic virtues would seem to have passed away, together with the mother-home-and-fireside sentiments that moved to tears the good folk of Dickens' generation. Yet more and more do those who give the matter serious thought affirm that, despite efforts to the contrary, the domestic virtues still remain with us, many of them increasing in popularity, and that among them is gardening. They would even go farther and say that woman's place, if she but wills it, can be in the garden.

The first flower, legend relates, was a violet; and it is said of Eve that, on being banished from Eden, she begged permission to take with her the little plant, that she might beautify the outer barren earth where stood the angel of the flaming sword. Perhaps she did. At all events, Eves seem still to be doing it, for wherever one observes womankind—and they are much the same the world over— he finds that they take to gardening instinctively. To plant a seed, to nurture it, to watch it grow into the full burgeoning of blossom, comes naturally to a woman's hand. See a little scrawny plant reaching out for air and sunlight in some dust-powdered city backyard or on the narrow ledge of a hall bedroom window, and the chances are ten to one that a woman placed it there and tends it: a pathetic attempt to make the barren spot of city banishment habitable with a transplanted Eden bloom.

Indications pointing to an increasing belief that woman's place is in the garden are to be found on all sides, not the least of which is the fact, obvious to the passerby in life, that, whereas the "hired man" used to be employed, the mistress herself is now doing much of the gardening work. Nor does it appear incongruous. "Years ago," says a recent author, "women—always defined as ladies—plied outdoor tools in semi-shame, afraid of being considered vulgar or unfeminine; now the spade is recognized as an honorable implement in female hands."

Invariably as one works with one's hands comes pride in the work. The woman who begins by "puttering around" soon finds that she wants her garden different from her neighbor's; in fact, she wants a remarkable garden. And with telling persistency is the conviction brought to her that enthusiasm and personal attention alone create the remarkable.

From the mere "playing" with flowers in a miniature plot has grown—together with universal growth of feminine professions—a re-valuation of the garden both as a channel for humanitarian work and as a means of earning a livelihood. The growing movement to utilize city dumping grounds and open lots as gardens for children may be said to have been conceived by a woman, and certainly it has been their support which has advanced it to a healthy propaganda. In like manner, women can be found on the majority of committees in the Town Beautiful Movement.

While gardening as a profession for women can be reckoned as only in its incipiency, there are promises of the interest spreading. Schools for the instruction of women gardeners have been established both here and in England, and are in a fair way to permanent success. In addition are the isolated cases of women who have undertaken market gardening as a serious business, and made both financial and horticultural progress. From an editorial standpoint, the interest of women in the practical side of gardening reveals some illuminating facts: Ninety-five per cent of the garden problems presented to HOUSE AND GARDEN are from women (nor is it mere idle curiosity that impels their writing!), and the bulk of garden articles submitted—stories of personal experiences with a season's work or with one special plant—are from the pens of women.

Half of gardening is poetry; the other half persistence.

No amount of commercialism can ever rob it of its poetry; no amount of cynical materialism gainsay the forces for good that work in a garden inevitably produces. "To make a little flower," says William Blake, "is the labor of ages." To make one barren spot blossom with a flower is to align oneself with that labor, to become co-worker with the past, with all the effort, all the infinite patience that made the flower. The seeming simple process whereby a dead seed is raised up into life is, moreover, a cosmic process. The truth *elan vital;* the soul-blanching foe of the effete and the unnatural, it brings one face to face with the very titanic forces that swing the planets in space and spatter the sky with star-dust.

Even more so than men, can women appreciate the poetry of the labor that work in the garden entails. To them it is giving life, feeding—mothering. It is to them but still another channel for the expression of their maternal instinct; an expression, in the working, of the basic note of their life. Let the alleged emancipated argue as they will, the same instinct that makes women mother children impels them to mother flowers.

It is no mere pretty sentiment to say that, with gardening as a force, women possess a power for regeneration almost incalculable. To-morrow will see the work pushed forward. Like any work of "making the crowd be good," it must start with the individual. And it comes as a thought worthy of every woman's serious attention: what part can she play? If every woman in the United States took upon herself to raise one plant; if every housewife made an effort to mother one window-box of flowers through a season, the face of cities would be changed and the countryside made even more glorious. And movements for public good start just that way—by the determined effort of individuals.

Recently there came into the office a woman who related what happened to a ten-cent packet of mixed flower seeds. She had purchased it by chance, and in an inspirational moment had taken her children out into the garden and showed them how to plant the seeds. Results kept piling fast one on the other all summer long, to the astonishment of the children and her own surprise. Next year, she says, every youngster in the block is going to get his packet of mixed seeds. We wonder what that block will look like after those children have had their own gardens!

Were we to ask for personal experiences of this variety, doubtless the mails would bring us hundreds of replies. But the culture of domestic virtues is not to be spread by editorial propaganda. Like charity, it starts at home: it starts on the window ledge of a hall bedroom or in the bleached city back yard. There is work to your hand, *mes sœurs;* what will you do next year toward mothering just one plant?

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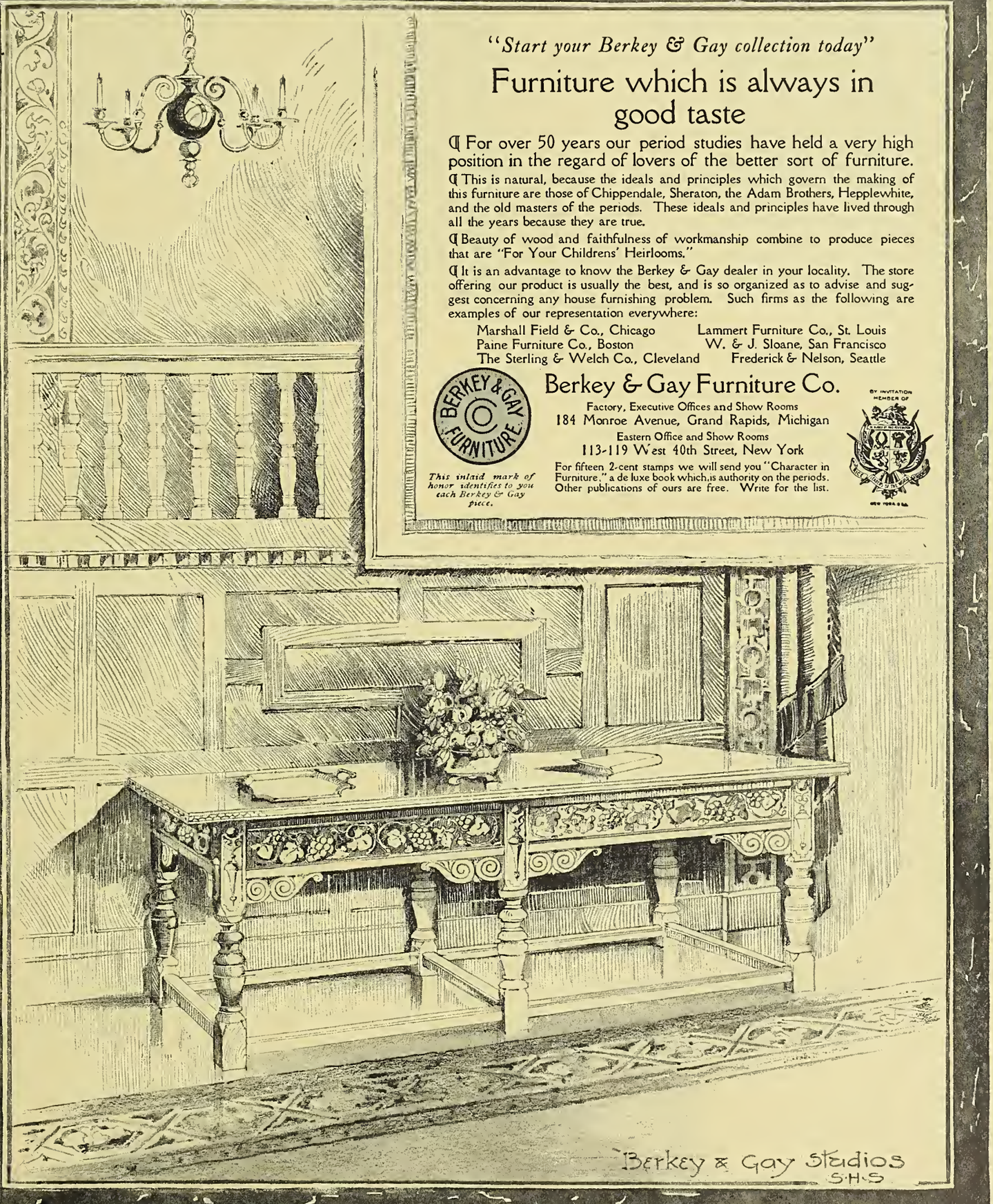
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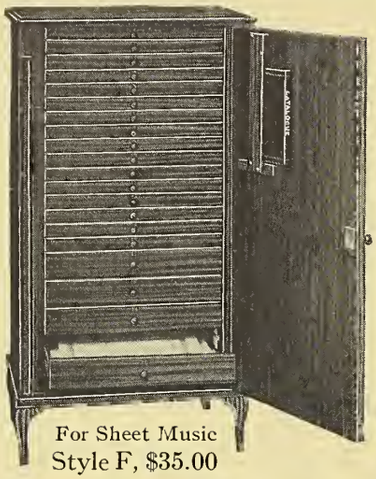
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The Position for the Piano

(*Continued from page 289*)

are unsightly, inconvenient and destructive. Music costs money and is presumably worth preserving. This can be done only by having a properly arranged place for it, as one would for books. The most accessible and satisfactory method of keeping it is to have a number of very shallow drawers or else thin shelves set about two and a half or three inches apart. Cabinets constructed upon this plan can be purchased ready made, or, if they do not fit in with the decorative scheme of the room, it is a simple matter to have one made to order. A collection of music well kept is a lasting comfort and convenience.

Turning to the purely decorative aspect of the piano's position, it would seem much easier to place a grand piano so that it will both meet all the practical requirements aforementioned and at the same time fit in well with the furnishing scheme of the room. It lends itself to group arrangement and, the case being presentable from all sides, it does not have to be set at any particular angle to hide an unsightly back view. A little ingenuity and care in arrangement, however, will prove the upright piano quite as tractable as the grand in this respect. There is no need at all of setting an upright piano against a wall in order to hide its unsightly back.

Put it out in the room at whatever spot will best meet the instrument's practical requirements and at whatever angle the best light is assured. You will then find that the piano sounds like another instrument when a large percentage of its tone is not smothered by a wall, and will also find enlarged possibilities of furniture arrangement. The ugly wire back can be completely hidden by a mellow-colored old India shawl, a Chinese embroidery or a piece of Japanese brocade. Almost any sort of furniture group can thus be constructed with the piano as a nucleus. A settee, for instance, may be backed up to it, or a half round table or cabinet set against it. Then, again, if it is preferred, a screen can be used to conceal the piano back instead of a hanging of brocade or embroidery. Do not use the piano itself as a repository for a multitude of bric-a-brac.

It is not the intent of this article to work out a scheme of sundry decorative treatments contingent upon the position of the piano. Its point will have been achieved if the general reader is brought to a keener realization of a piano's physical needs, which are largely met by judicious placing, and are not antagonistic to sound decorative principles.

Why not give a garden for a Christmas present? See December HOUSE AND GARDEN.

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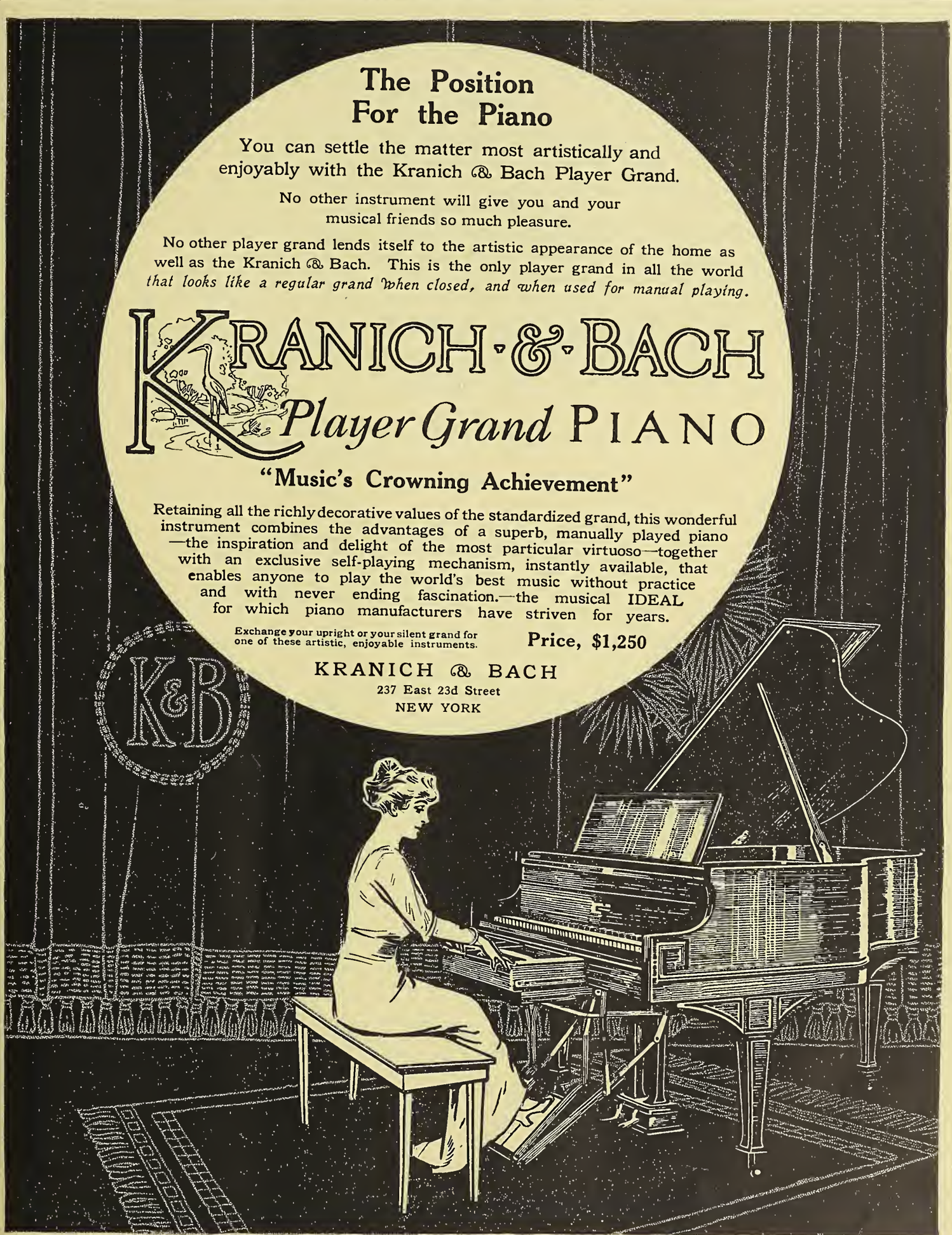
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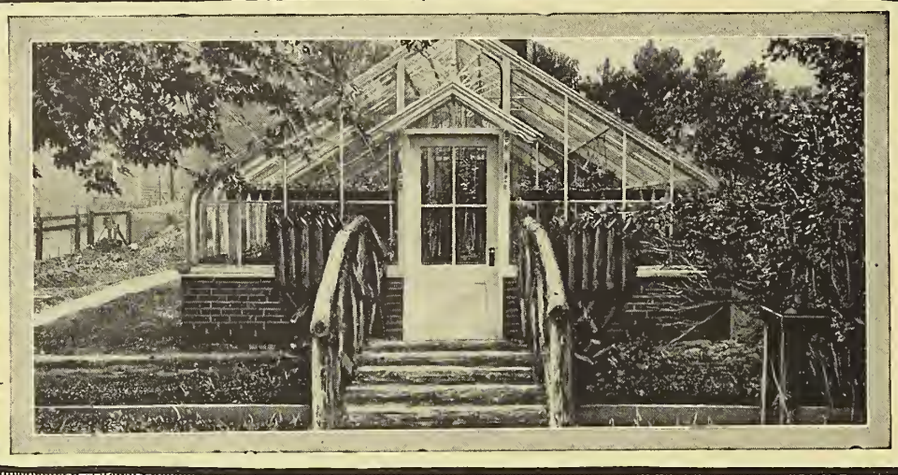
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The Variety of Colors in Shrub Berries

(*Continued from page* 281)

autumn the coloring of these leaves presents a bewildering confusion of lovely colors that add greatly to the wealth of the autumn garden. That is another thing to study in the planning of a garden—how you can get not only shrubs with brilliant autumn foliage, but how you can arrange this coloring for a harmonious effect.

The *Symplocos cratægoides,* with its wonderful steel blue berries, is in its prime in October. There are about 169 species of the *Symplocos* widely distributed through tropical regions, but the *Symplocos cratægoides* is the only one that is hardy North. It is tall and stately. It thrives well in any garden, in well-drained soil and sunny positions. In the spring it has a host of white flowers.

The *Viburnum cassinoides* is considered the best garden plant among the viburnums. It is an inhabitant of our northern swamps, a loose, straggling bush, but, like a number of other swamp natives, as soon as it is brought into cultivation it takes on unsuspected graces and becomes a compact, symmetrical shrub. Its flowers are cream white, borne in broad, five-branched clusters, and its fruit is as decorative as the flowering, fairly covering it with a succession of lovely color from cream to blue before it darkens and withers.

The black alder, with its scarlet berries, is a native holly which equals, if it does not surpass, in brilliancy and beauty of fruit coloring any imported plant of our gardens. Yet it is virtually unknown. We remember one winter we had armsful to decorate our rooms. It attracted continuous attention, but all the while it was a nameless stranger. It is a good sign that some of the most exclusive florists are beginning to use it among their Christmas decorations. In this way many people who have passed it by along the roadside will come to appreciate it.

Some people think a winter park or garden must necessarily be a thing of dark, uninteresting stems and bare branches, but if you are the owner of an unclipt privet hedge you know how charming this very darkness can be with its hosts of black berries and with the dark leaves clinging on as long as ever they can. And if you are the owner of a barberry hedge you know how full of interest your very boundary line is at this time of year, stretching in a graceful, undulating line at the edge of your lawn, a greyish, blackish-brown haze in the sunlight, a blacker brown in the depths, and yet so dotted and spotted with scarlet berries that from a distance it looks like a line of red. Close by the berries are interesting also, oblong in shape and crowned with a black spot, the remnant of the flower stigma. They hang

(*Continued on page* 314)

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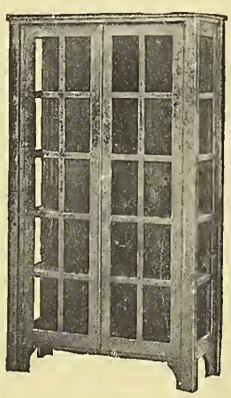


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(*Continued from page* 312)

on tiny stems from the axils of the spines, either solitary or in pairs. From the very host of berries you can see what a prickly bush it is; and yet its interest does not end here, for each spine guards not so much the fruit as a pair of yellow buds, and at each pair of buds the very twigs change angles, and so add character.

The common barberry is a different kind of bush, alike, to be sure, in foliage, but its thorns are much longer and its fruit hangs in drooping racemes from wand-like stems. In the garden it is not a shrub for hedges, but for sentinel positions, by the front gate, by the front steps or at the end of shrubberies. They can, of course, be planted in groups in the general shrubberies, but not where solid, flat masses are needed.

The fruit of the shrubs has been grievously neglected, both in our home decoration and in our garden plantings, and all the while it has so much to offer in beauty and variety of color, in interesting structure, in the personality of the shrubs themselves. Berries cycle the year from the time of the June-berry until a twelvemonth after many a black drupe of the *Rhodotypos*, loath to leave the bush, plays at brotherhood with the new green fruit. In September the berries are very abundant, and the same is true of colorful October, but many stay on to help the evergreens and the colored stems to vivify the garden in winter time.

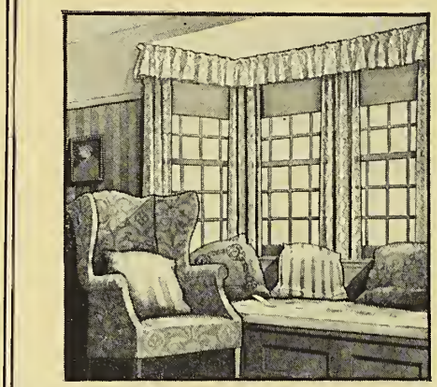
Give the berries a chance in your house decorations and you will be amply repaid in a new feeling for beauty, in many a fresh sensation and in the admiration of your friends. Try decorations of the *Viburnum cassinoides* or of the silvery blue dogwood berries for a September luncheon, of red chokeberries for October, or scarlet black alders for Christmas, and you'll find yourself with a reputation for originality among your friends. As for your home grounds, remember not only the continuous pageant of shrub flowers, the succession of the perennials, the grateful annuals, the changing colors of the leaves in autumn, but the host of colored berries, and select your plants with their fruiting effects in mind.

Flowers for the Scented Garden

(*Continued from page* 292)

tion around them. The blossoms are true "lavender" in color, and usually are at their best in August.

No scented garden would be complete without rosemary; and this grows as readily from seed as a nasturtium. Its blossoms are not its feature, however, for these are small and not conspicuous; but the bees love them, for they come in early spring and yield a precious store. Well-



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drained soil is necessary for this also, its native land being Southern France and the Mediterranean region, on chalk hills near the sea. It will live out of doors almost anywhere if such a soil is given it and winter protection provided—for it is classed among the "nearly hardy" shrubs. A heavy soil, however, and much moisture during the winter will work havoc with it, even though it is protected.

Spice pinks—*Dianthus plumarius*—must have their space. There is a dwarf strain that comes into bloom two weeks ahead of the older variety, by means of which the season of this delicious clove-scented flower may be lengthened greatly. Plant the old kind in either single or double strain at the rear of a border, with the dwarf as an edging.

The bulbs of tuberoses may be scattered everywhere throughout the borders or beds of a scented garden, making the first planting as soon as the ground warms up—about the middle of May in the latitude of New York. Early outdoor flowers of this richly fragrant plant are secured by an early start indoors or in a hotbed, and a succession may be kept up all summer by successive indoor and later outdoor plantings, allowing a fortnight to elapse between each. Begin in March and keep it up until the end of July; then there will always be tuberoses in bloom.

Mignonette is one of the plants that keeps its fragrance to itself rather than pouring it out for the enjoyment of the passer-by; yet it always seems that a little corner of mignonette ought to provide sprays for cutting, if nothing more. It grows easily from seed, and successive sowings will keep up the bloom all summer if you care enough for it to want it so long. There are some much better varieties now than the old-fashioned sort, as far as flower heads go. "Defiance" is really lovely, and then there is "Parson's White" that is as sweet as the older kind and has the advantage of attractive, pure-white flowers.

The tuberose-flowered tobacco shall close the list—not that there are not many more fragrant flowers, but that here are as many as any garden will be able to contain without a jumble—and more than ought to go in any but a large garden. This tobacco, or *Nicotiana affiis,* is a constant-blooming annual, white flowered and loose in habit, and excellent for background massing, as well as for cutting. A border of it in combination with evening-scented stock—which I simply must add, unattractive though its flowers are, for its odor is so entrancing when night falls—will indeed form as satisfactory a scented garden if time and space restrict the scheme to annuals as one could wish to have.

The uses of the plants of the scented garden are all to the one end of furnishing fragrance, save the rosemary. This is a delectable addition to sweet pickles, and is also used with reserve as a condiment in soups and dressings, and sometimes to im-

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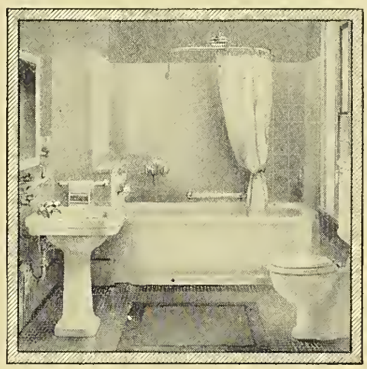
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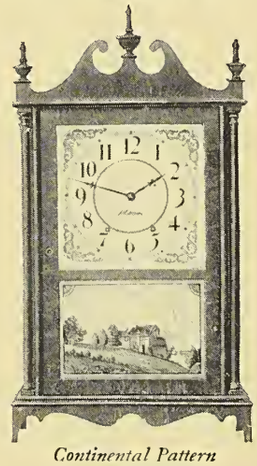
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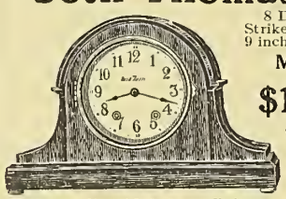
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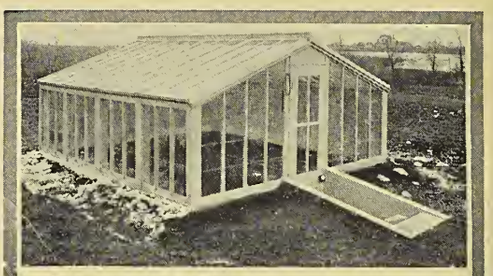
part a suggestion of its aroma to preserves or marmalades. Many uses will, indeed, suggest themselves to the inspired cook, once it is tested cautiously, without overdoing. It is a pungent, sweet odor without a corresponding sugary quality in the taste, so it lends itself equally well either to sweet or savory—but, like all herbs, it must be used "to taste," and none can tell another how much this is. It is a matter of experiment.

Rose petals for potpourri require to be salted while fresh, and spread to dry in an airy place where they may be stirred and turned over during the curing process daily. For five days they are kept usually in just the salt; then spices are added—cinnamon, cloves, leaves of lemon verbena, if a plant of this is available, and a few sprigs of rosemary and of lavender; and some orris powder from the chemist's, unless you have the *iris Florentina,* whose root furnishes this. The process of curing the root is a long one, however, for it takes three years to bring it ti its full flower, so the powder is resorted to usually. With all these ingredients stirred into the salted rose leaves, much as seasoning would be stirred into a cake, the potpourri is made, and only needs setting away in a covered jar to blend and season. After this is done, sachets filled with the mixture have always seemed to me the most satisfactory way of enjoying it; and they insure one a perfume altogether individual and unusual.

The beads made of rose petals are seldom seen nowadays, yet their manufacture is very simple. Why more rosaries are not strung of them to-day for gifts by those who have gardens and roses is one of the unanswerable questions. Perhaps it is because the making of them is so nearly a lost art. Let us revive it!

Pull the petals from the sweetest roses—dark red hybrid perpetuals, like "General Jacqueminot" and "Baron de Bonstetten," are the best of this class, while "General MacArthur" and "Rhea Reid" are good examples of fragrant hybrid teas; of course, the cabbage roses are very desirable if the garden has a specimen or two—while the roses are fresh. Put them through the finest grinder of a meat chopper—or work them in a mortar if no meat chopper is available—every day for five days, letting them stand in an iron vessel, covered, during this time. The action of the iron upon them turns them black; and when they are at last ready to mold they will have been reduced to a dark paste which will stain the fingers considerably during the molding process. If the hands are washed in water without soap, however, the stain will not persist.

Roll the beads in the palm of the hand as a chemist rolls a pill, making them any desired size. Ornament their sides with a tracery made by pressing the head of a clove against them, unless you have something else withwhich you can make such an imprint. Of course, any form may be used that is not too large: sometimes a



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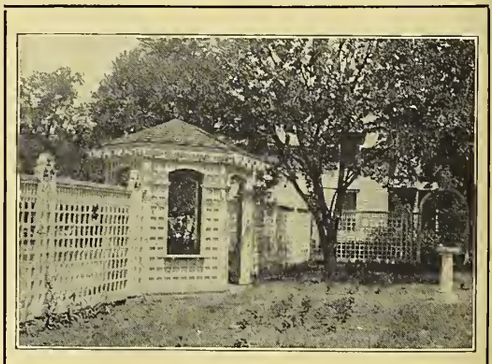
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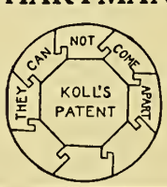




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crest such as fixes a seal of wax may be suitable. Various devices will suggest themselves, according to one's implements, and this is, of course, a matter of taste and ingenuity.

Stick a pin or a large needle—a darning-needle is about right—through each bead as it is finished, and pin it to a board or a piece of pasteboard to dry. And when they are dry, string them in the regulation rosary groupings, or string them as a necklace, long or short. It is well, in rolling, to make a few larger than the rest, so that the string may be given variety. This, too, however, is a matter of individual taste. It is perfectly possible to graduate a string from beads as large as the string's length will demand—or allow—down to little fellows at the clasp end, just as a rope of coral or a string of pearls is often graduated.

The Garden Club

(*Continued from page 293*)

solicitude that they fairly burst forth in flower and fruit the very first year. Of course, spraying was inaugurated at the same time, and also the loose old bark crust was scraped from their trunks, and these were sprayed along with the rest of the tree at the winter sprayings, and smartly whitewashed in the early spring to insure freedom from lichens. All cavities were cleaved out down to the living wood, and where the tree was weakened and hollow cement was filled in.

Before the trees themselves received attention, however, the ground wherein they stood was nourished. The orchard was plowed and sown with a cover crop early in the fall, and had been dynamited to break up the subsoil and also to root prune the old trees and get them a new start below ground as well as above. A stick of dynamite divided into four charges, put three feet down into the ground just at the edge of the tree's roots—which is just at the edge of the spread of its branches—was what they had used. Then the ground surface had been worked over and soy beans sowed broadcast to form the cover—which they plowed under in the spring.

They did not make use of much commercial fertilizer, it being Mr. Gladden's wish to see what might be accomplished without resort to anything save common sense, scientific handling. A dressing of potash—muriate of potash—was applied to the earth the first spring, but this sparingly, he said. Someone asked him what would be considered "sparingly," and he said it amounted to about twelve pounds to every apple tree. Lime they used also, dressing the earth with it at about a half ton per acre when the plowing was done early in the first fall.



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After the thing was begun, perfectly clean culture of the orchard was kept up, just as if it were a field of corn, with regular plowing each year, which encourages deep root growth, as well as liberates the nutriment in the soil. And each year in the fall a cover crop was seeded in—after the soy beans they used rye; after this, clover, and so on, plowing them in in the spring always. Thus the earth became rich in humus, and all the nitrogen that the trees required was added to the soil naturally instead of artificially.

He said that trees of this sort might, of course, be severely pruned their first year, and all fruit sacrificed—for sometimes it is necessary to cut them back to nothing more really than stumps of branches. But even where such severe measures are necessary he advised doing a little at a time, because very severe pruning at one time will induce a tremendous crop of the lush growth that they call "water-sprouts"—and these are not desirable. So, even at the beginning, a little every year until the desired form is reached—and then a little every year to keep this form and keep the trees toned up and healthy and alert. It is the old-fashioned way of pruning severely about every fourth year and neglecting to prune at all the years between that is largely responsible for a run-out orchard.

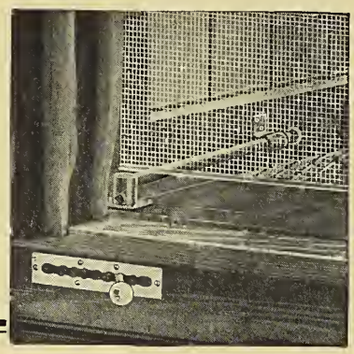
King Turkey

(Continued from page 286)

charcoal is also a good remedy. If the disease turns out to be only diarrhœa, they will recover; otherwise, they should be killed at once and the bodies burned. The fifth ailment is the tapeworm, which shows itself by the drowsy look of the birds and also in the droppings. The remedy is 15 to 30 drops of liquid extract of Male Fern given morning and evening before feeding (the small dose is for the small birds).

The young turkeys by this time are fast reaching maturity, and those that are to grace the Thanksgiving board should be separated from the others and their feed increased. They will gain more by being allowed their freedom, and given all they will eat, a corn and wheat ration proving very satisfactory. This should be increased gradually until they are having all they can eat both morning and night; in addition, provide a noon feed of ground oats, corn meal and a little buckwheat meal mixed with milk.

The English method of feeding a mixture of ground oats and milk in the morning, whole oats at night, and, in some cases, adding boiled vegetables or table scraps and a little suet and barley, produces fine, plump, hard, white flesh, which for home consumption is superior to the fat, yellow-meated birds found on the market.



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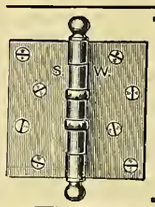
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Where Concrete Pays

(*Continued from page 299*)

crete, must be smooth; any crack or roughness will leave a corresponding mark on the job, or the form may stick to the concrete so that it will have to be broken away, thereby spoiling the job. The forms are kept from spreading by bracing on the outside and by using bolts and washers at intervals to hold them together. In the latter case these should be well greased before the concrete is poured into the forms, and removed as soon as the concrete takes its initial set—when it has become firm, but not hard—so that it holds its own shape. For very smooth surfaces the forms should be carefully fitted and planed and oiled before each using. Bolts, braces, rings, studding for partitions, or anything of that nature, may be put in place and the concrete made around them, or holes or slots of any desired size and shape may be made by putting in a piece of wood made smooth and well greased so that it may be withdrawn after the concrete is partly set. Holes can be filled with the "finishing mixture."

Having the forms ready and the materials on hand, the job of mixing, once it is begun, should be done as expeditiously as possible. A substantial, smooth, tight platform or a shallow box of suitable size should be provided. On or in this place the gravel, sand and cement, in the order named, measuring each carefully. With a shovel or hoe mix them, dry, quite thoroughly; then add the water a little at a time, while continuing the mixing, until you get a uniform, slushy mass just wet enough to pour. The water may be added in quite large doses at first, but as the "batch" approaches the proper degree of slushiness it should be added sparingly. A mixture that is too wet will not make uniform material. As soon as the batch is mixed it should be placed at once in the forms, using for the purpose a shovel or cheap metal pails, if it has to be carried. It should be tamped down into the form sufficiently to prevent air spaces being left. If a wall is being made, a thin paddle of wood or iron passed along either side next to the form will leave a smoother surface, as the larger particles of gravel or stone are pushed back. After the form is filled it should be left absolutely undisturbed until it has set hard—usually at least twenty-four hours, though forty-eight is preferable. The forms, if carefully handled, may then be removed, to use again, although the concrete will still be "green" and easily marred or broken. If made where it will be subject to weight or stress when the forms are removed the concrete should be left to harden thoroughly with the forms in place. Be careful to mix only what can be used at once for each batch; any surplus must be

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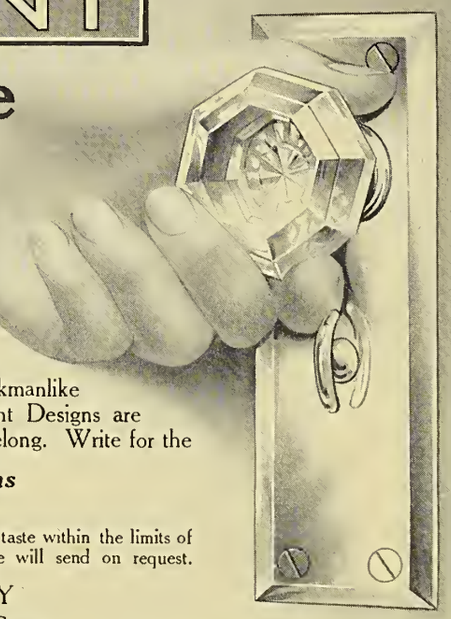
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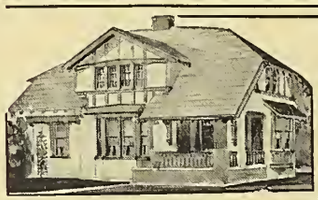


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thrown away, as it is useless after it begins to harden. Wash up clean at once all shovels, hoes, trowels, markers, pails, forms or mixing-bed, etc., which have been in contact with the wet concrete; otherwise you will find them ruined when you go to use them again.

By taking advantage of ready-made forms a great number of difficult-looking things may be moulded with practically no trouble. Large concrete pots or vases, for instance, are easily made by getting lard-tubs or candy pails of such size that one will fit inside the other, leaving a space of an inch or two as a form, and imbedding a cork or wooden plug in the concrete bottom (which is put in the large pail before the smaller one is set inside), to be removed for a drainage hole. An ordinary cracker-box, with the bottom removed, makes a good form for a small stepping stone. Cylindrical posts or supports of any size, or rounded corners for walls, may readily be constructed by using pieces of sheet iron or tin, held in place by wire or nails or by short stakes, until the concrete sets. A machine may be purchased at a reasonable figure which makes hollow concrete blocks. They may be made a few at a time and kept indefinitely. With them almost any sort of building operation may be undertaken.

Along with concrete, one should learn the possibilities of iron pipe. Common water or gas pipe is used, and for most purposes second-hand pipe will answer as well as new. Embedded in concrete, it is practically everlasting. It is ideal to use for inexpensive arches, tressises, supporting columns, etc. Formerly it was necessary to have a set of pipe-tools to fit and thread the pieces into their various positions. Now, however, one may get "split fittings" to hold the pieces of pipe together wherever nothing is to be used inside of them. They are put on with an ordinary monkey wrench; a short bolt which passes between the ends of the pipe, or double bolts, straddling it, being used to hold the fittings in place, so that the only tool necessary is a pipe-cutter or a hack-saw to cut the pipe into required lengths.

With anything but the very simplest kinds of work it is best to make a detailed line drawing, with exact dimensions of just what you plan to construct. Otherwise you will find yourself making numerout inaccuracies and mistakes. Very often, too, it is possible to make an excavation serve as one side of the form. In making a cold-frame or a root-pit against a bank, for instance, the back and at least part of the two ends may be formed by digging the bank down square and erecting the inner form several inches in front of this. For cold-frames it is possible to buy a cast iron "cap" that fits over the concrete wall and designed especially to make a good, snug fit for the sash. There are permanent wash colors also made especially for use with concrete, with which one may get any desired "tone" to harmonize with buildings or surroundings.

Homes That Architects Have Built for Themselves

(*Continued from page 278*)

effectively for the central background. In the flat face of the panel at top and sides a black band two inches wide is enriched with a delicately drawn and many-hued ornament of Pompeian pattern. This modest bit of embellishment along with the virgin blue rep hangings at doors and windows creates an unusual interest and charm. The only furniture consists of two Italian stone benches that stand directly in front of the radiators. It is interesting to note how the ugly radiators are ingeniously concealed and for once put where their objectionable forms cannot mar the aspect of their surroundings. They are set back within the wall, and abestos-coated metal hoods above them throw the heat out. In front of them, and flush with the surface of the wall, are gratings made of narrow, vertical strips of wood set close together and painted the color of the plaster. These and the stone benches standing in front of them so effectually hide the radiators that one would never suspect their presence. The only trouble is that the wooden strips get kiln-dried and sometimes rattle like chattering teeth or even drop out, but it is a simple matter to put them back and tighten them up. Metal strips, of course, could be used just as well instead.

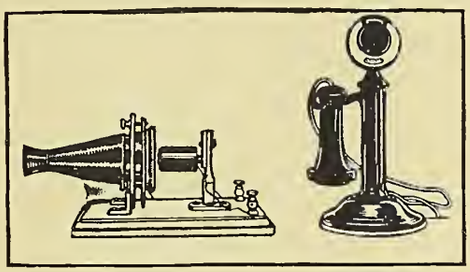
The living-room is finished in darkwood, and the walls, like those in the gallery, are rough sand-finished, but toned. At the east end of the room directly opposite the generous-sized fireplace with its ingle-nook and tile-paved hearth, is a feature that will doubtless commend itself to all plant-loving housewives in search of suitable places for window plants in winter. It is a deep, semi-circular bow window, which, by the way, presents an exterior of important architectural charm on the south side of the house, viewed from the lawn and flower garden. This bow has stone floor and stone walls up to the casement sills, so that it does not matter how much water is spilled in sprinkling. This and the sunny southern exposure make a combination that could not be improved upon for having a delightful spot of greenery and bloom during the winter months.

The ceiling is beamed with plastered panels, and the bookcases that line the walls are built in. An arrangement similar to that in the gallery is made for radiators in the lower part of several bookcases, and asbestos filling over the hoods prevents the books above from being damaged. French casement windows open upon the lawn and upon the porch paved with large, red quarry tiles.

The dining-room, where the color scheme is blue and white, has a wide, triple window opening to the east, so that

How the Public Profits By Telephone Improvements

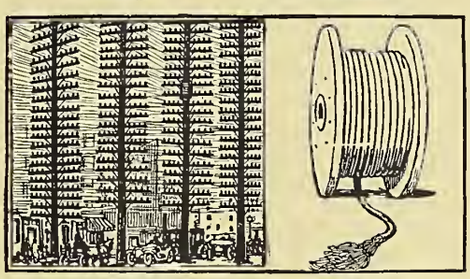
Here is a big fact in the telephone progress of this country:



Original Bell Telephone 1876 — Standard Bell Telephone To-day



Early Telephone Exchange — Typical Present-day Exchange



If City Wires Were Carried Overhead — 800 Wires in Underground Cable

Hand in hand with inventions and developments which have improved the service many fold have come operating economies that have greatly cut its cost.

To appreciate these betterments and their resulting economies, consider a few examples:

Your present telephone instrument had seventy-two ancestors; it is better and cheaper than any of them.

Time was when a switchboard required a room full of boys to handle the calls of a few hundred subscribers. Today, two or three girls will serve a greater number without confusion and very much more promptly.

A three-inch underground cable now carries as many as eight hundred wires. If strung in the old way, these would require four sets of poles, each with twenty cross arms — a congestion utterly prohibitive in city streets.

These are some of the familiar improvements. They have saved tens of millions of dollars. But those which have had the most radical effect, resulting in the largest economies and putting the telephone within everyone's reach, are too technical to describe here. And their value can no more be estimated than can the value of the invention of the automobile.

This progress in economy, as well as in service, has given the United States the Bell System with about ten times as many telephones, proportionate to the population, as in all Europe.

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Built of clear white pine, 24x24x18 inches. Price, with 8-foot pole, $8 f.o.b. Chicago; with copper roof, $10. A Feeding Table with 8-foot pole, $6; with copper roof, $7.50 Feeding Car, $5. Feeding Shelf, $1.50.

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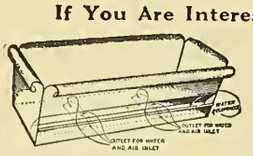


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the morning sun floods in at breakfast time, while the doorway, directly in line with one of the French windows in the gallery, commands a wide view down the hill and over the meadow to the west. In pantry and kitchen the sinks and range are well placed near windows, so that abundant light falls on them from the right direction. Beside the larder is a porch for the servants.

Before going to the second floor a word must be said about the master's little study. As the floor plan indicates, it is beside the vestibule at the end of the gallery and quite away from the rest of the house, so as to ensure absolute privacy and quiet when desired. It has an abundance of windows with a pleasant outlook, a fireplace, and the floor is paved with brick. The brick paving here and the tile paving in vestibule and gallery along with the broad tiled hearth in the living-room and the large stone-paved bow window, introduce a note in flooring considerations that is worth special heed. Common usage has so accustomed us to wooden floors all over the house that we go on putting them down from force of habit without stopping to think how much improvement might be made in various places from sanitary, decorative and economical points of view by using some other material.

One feature about this house that will strongly appeal to all housekeepers is that both up-stairs and down there is plenty of closet room. The bedrooms are all well lighted and ventilated and all have fireplaces. The room at the northeast corner, marked as a bedroom, is really a sewing room, and is the only exception to the rule of fireplaces. The plan of the second floor is worth a little special attention just to realize the ample provision for closets and see how it was made. The third floor, of which no plan is given, has three servants' bedrooms and a bath.

Like every other house, "Wee House" has its drawbacks and shortcomings. What house has not? Its many excellences so far outweigh its failures, however, that one feels quite justified in yielding it large meed of praise. The simplicity and straightforwardness of its plan are admirable, and it has achieved comfort combined with modest dignity and distinction.

Christmas was made for kiddies, and you can do no better at that season than have the kiddies' interest in mind. That's why you'll be interested in the article on furnishing the kiddies' quarters in the December HOUSE AND GARDEN.

Good goods come in little packages—and the cocker is certainly a little package. The sort of package to open on Christmas morning. Read "The Merry Little Cocker" in the Christmas HOUSE AND GARDEN.



Either of these beautiful Fulper Pottery Bowls safely delivered anywhere in the United States for **$3.00**

Beautifully artistic—permitting a decidedly more elaborate decorative display of flowers than any other means of arrangement. Send for one to-day—if you're not satisfied we'll refund your money.

"How to use Fulper Pottery Bowls for Oriental Flower arrangement" sent free.



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Our catalogue is ready. Send for a copy and see our list of Hyacinths, Tulips Crocus and other Bulbs for fall planting and spring blooming.

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114 K Chambers St., New York City

The Uses of Woodwork for Interior Decoration

(*Continued from page 283*)

"*Fuming*" is the best stain of all if a gray brown is desired, but impracticable for the standing woodwork of a room. It is used for the better Mission furniture, and gives the well-known color. Open vessels of ammonia are placed, with the wood to be stained, in a tightly closed room and remain for several hours until the wood is sufficiently dark.

After the staining, if the wood be open-grained (oak, ash, chestnut or red-gum, for instance) it is filled with a pasty material, which is rubbed into the pores to make a dense, smooth surface for the varnish or shellac following. The best fillers on the market are the *Silex Fillers,* made of finely ground quartz mixed with an oil, a varnish, a thinner and a drier. If the wood is stained the filler is usually stained to match, though a filler of a different color is sometimes most effective, such as the white filler used on gray oak picture-frames. The Liquid Fillers are not as effective as the Paste Fillers.

Next in order is the varnishing. In good work several coats of varnish are applied, each coat when dry, rubbed down lightly with fine sandpaper, the coat before the last rubbed with curled hair. The last coat may either be left with its natural high glaze or given a "flat finish" by being rubbed with crude oil and powdered pumice, afterward cleaned off with kerosene, and finally, if necessary, with alcohol; or else an "egg-shell gloss" by being rubbed with pumice and water, cleaned off with water.

There are quantities of different varnishes on the market, good and bad; each maker's formulas are different from all the others, and there is no use in attempting to touch on their composition here. They are made for all sorts of conditions—*Inside Varnish, Outside Varnish, Spar Varnish* (for wood exposed severely to the weather), and so forth. There seems no way of detecting whether a varnish is good or poor, though the least smell of benzine is a bad sign; it should have only the odors of turpentine plus the sweet smell of the gums. There seems only one way to be sure of a good varnish; to see the name of a responsible maker on the unopened can!

Now, all this varnishing and rubbing is expensive. There are cheaper ways of finishing the wood, though none of them are so good and lasting. There are "flat" varnishes on the market that give a dull final coat without rubbing (wax added to an ordinary varnish will have this effect, but will spoil the wearing qualities); filler and varnish may be both omitted and a floor-wax rubbed on the wood instead; it gives a beautiful finish, but the wax never hardens and may be dulled, rubbed off or



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Can be made from any kind of wood

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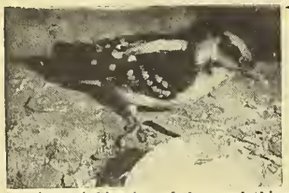
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THE MAPLEWOOD BIOLOGICAL LABORATORY, Stamford, Conn.

spotted by water; in such cases it must be gone over with a cloth and perhaps the damaged portion re-waxed. Between the stain and wax it is customary to give a coat of either white or orange shellac, from which the wax may be removed should another finish be desired later. If the wax is put directly on either the natural or the stained wood it sinks into the pores and can never be entirely removed, and varnish will not stick to wax. Shellac, theoretically, is not a good under-coat for varnish, but I know of cases where it has been perfectly successful. Shellac stands well under wax, although wax will soften a varnish.

Another simple finish for wood is coating it with glycerine and alcohol, which leave it almost its natural color; still another is in simply brushing on raw linseed oil or crude oil, rubbing off the excess after the wood has soaked up all it will. The oiling darkens the wood, of course.

The different finishes might be scheduled in this manner:

(Stain) filler varnish.
(Stain) colored filler varnish.
(Stain) shellac wax.
(Stain) wax.
Glycerine and alcohol.
Oil.

In any of them the stain may be omitted. In all of them the material must be good, and it can be stated most forcibly that the only way to be sure of good material is to have it ordered from a manufacturer with a good reputation, and to see with one's own eyes his labels on the cans.

A Valuable Source of Potash

IF the European war should cause our large annual imports of potash to dwindle (says a report from the Department of Agriculture) many farmers will look to wood ashes, among other substances, to replenish the potash supply. While the amount of wood ashes that a farmer could accumulate on his own farm would hardly ever be sufficient to supply his need for potash, nevertheless, if they are carefully stored and not permitted to leach, they may be of considerable value to him. Wood ashes are now a factor in Canada, being considered a regular commercial commodity, and the large lumber mills and other plants using wood or sawdust for fuel in this country which at present make no use of the ashes from their furnaces or waste piles may find it profitable to store and sell them if the demand warrant it.

Wood ashes may be profitably applied as a top dressing to grass land and to pastures where they will encourage the growth of clover and better kinds of grasses, which will then crowd out inferior kinds and weeds. Wood ashes may be also used for corn and roots. Because



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Thomas Meehan & Sons, Box 40, Germantown, Pa.

A Garden of Hardy Plants can be made for the next six or eight weeks, but the earlier you start the better. Write me today about Phloxes, Peonies, or other perennials. Bertrand H. Farr, Wyomissing Nurseries, 106 Garfield Ave., Wyomissing, Pa.

of their lime content they are not so good for potatoes, although sometimes used for this crop.

In New England, where farmers have had to look more carefully to the renewing of old soils than in some of the newer sections of the country, wood ashes have long been appreciated. Ashes indirectly increase the available nitrogen of the organic matter in the soil, and have been known to do excellent service in Europe on drained moorland.

Besides the potash, ashes contain other ingredients which are of value to plants; namely, about 1 or 2 per cent of phosphoric acid, a little magnesia and a great deal of lime. The importance of these last-named elements is made plain by the esteem in which leached ashes are held by some of our farmers, although from leached ashes all but a very small portion of the potash has been washed out. The farmer who wishes to restore potash to the soil by the use of ashes should take great care that they are kept dry and are not allowed to leach at all. Many housewives save their house ashes and leach out the potash for use in making soap. They may now have an additional reason for conserving them; namely, their increased value as a garden fertilizer. But, as has just been said, ashes to be used for the improvement of the soil should not be permited to leach.

Ashes from hardwoods (deciduous trees) are richer in both phosphorus and potash than those from pines and other softwoods (conifers). Ashes from oak, elm, maple and hickory have more potash than those from pine. The ashes of twigs (faggots, for example) are worth more for agricultural purposes than the ashes of heart-wood taken from the middle of an old tree. In general, the smaller and younger the wood burned, the better ashes. The ashes of coal do not contain enough potash to make them valuable in this connection.

Ordinary house ashes contain on the average about 8 or 9 per cent of potash and 2 per cent of phosphoric acid. Investigators have considered that there is enough potash and phosphoric acid in a bushel of ashes to make it worth 20 or 25 cents. Besides that, some 10 or 15 cents additional might be allowed for the "alkali power" of the ashes. This power is that which enables ashes to rot weeds and to ferment peat. Of course, prices vary with local conditions.

If wood ashes are purchased, the farmer should assure himself that they have neither been contaminated with coal ashes nor adulterated with leached ashes. These facts determined that the place of burning has no effect on the value of the ashes as fertilizer. They are equally satisfactory whether taken from a stove, a fireplace or a bonfire.



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Laid in Flemish Bond, 5/8-inch Buff Mortar Joint, Rough Cut Flush

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To sum up—Hotel Chamberlin, Old Point Comfort, is really the one place in America to take "THE CURE."

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I will gladly send all of these, on application. Address, Geo. F. Adams, Box 104, Fortress Monroe, Virginia.

Growing Bulbs in Sand

IT would seem that bulbs do not require a rich diet. Several sorts were grown in our window-garden in pure sand, with results as good, and in some cases better, than if ordinary soil had been used. Beach sand and sand from the roadside were mixed, half and half, and sifted, and a piece of charcoal put in the bottom of each flower pot. This was all—no earth, no manure, no plant food of any sort was used. Otherwise the bulbs were treated just as though potted in richer soil.

Clean flower pots, with clam shells to cover the soles, were prepared to receive them. The bulbs were placed so that the sand just covered their tops, then watered and set away to make root growth. A dark closet in a cellar where the thermometer stands between forty and fifty proved to be well suited to the purpose. A mouse-proof box, a little deeper than the height of the tallest flower pot, in order to allow space for the label, was made for them. Ventilation was provided by holes in its side, and these were covered with a strip of window netting to baffle the mice. Here the bulbs were left for two months, more or less, until the sand in each pot was filled with roots. They were tested by turning out the soil when it was damp enough to hold its shape, and if the roots did not show well on the surface it was left in darkness still longer. Sand dries out more quickly than other soil, so the pots had to be watered occasionally, but were not kept soaking-wet for fear of mold.

As each pot became filled with roots it was brought to the light and placed on a table built purposely for growing bulbs. This table had three shelves; the lowest, a few inches from the floor, was intended for bulbs just brought from the cellar, and they stayed here until the foliage turned from white to green. When the leaves attained their full color they were ready for the top shelf and the sunshine. A table of this sort occupies no more room than any other kind, but the three shelves provide space for bulbs in all stages of development, and relays may be brought from the cellar every few days to take the place of those that have been moved higher up. In this way a most satisfactory succession of bloom may be secured.

As soon as the buds opened the plants were placed in a cool room to prolong the blooming season, as the flowers last very much longer in a low temperature. A room for growing bulbs must be about 60 degrees, unless it is desirable to hurry the flowering, when 70 degrees is more effective. A really hot temperature will be almost sure to blast the buds. A horticultural encyclopedia says:

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Illustrated Catalogue
Cape Cod Products Co. North Truro, Mass.

For roots	40	degrees
For stems and leaves	50	"
For the best flowers	60	"
For quick development	70	"

The best showing is made by having several bulbs planted together. These should all be of the same variety, for if mixed bulbs are used they will flower at different times and call for diversified treatment, and some will have reached the shabby stage before others have bloomed. A six-inch pot will hold a half-dozen ordinary bulbs, as there is no harm in crowding them. Single bulbs in three-inch pots are pretty and all-sufficient for experiments, but not nearly so decorative as a half-dozen in a larger pot.

Bulbs lose their vitality when kept for late plotting. The best results come from ordering early and planting immediately. October is a good all-round month for the plotting of bulbs. They require fresh air, but cannot stand draughts. Dust also is detrimental, and at the blooming stage they demand generous watering. One authority goes so far as to say the soil should be kept as wet as mud during this period; this is especially applicable to narcissus.

Those bulbs that can be grown especially well in sand are the following:

Orange Phœnix.—The perfect blossoms on this bulb would have been a revelation grown in any sort of soil, but were doubly remarkable as having sprung from plain sand. In size, substance, color and shape they were beyond criticism, measuring nine or ten inches in circumference. They were potted the last of Octber, left in the cellar about ten weeks for root growth, and bloomed two months after bringing to the light.

Grand Monarque.—This is another splendid bulb, and that grown in pure sand was a worthy specimen. This variety is of unusual size and vigor, being almost as large as a medium-sized Chinese lily bulb, but much more solid. The flowers, too, are like the lily, but more waxy and with a lighter yellow cup. They grow a dozen in a group; those that grew in sand measured one and three-quarter inches in diameter. Potted November 17, the roots were well formed by the last week in January, and the height of bloom was reached at the end of March. Unlike the Chinese lily, it is very slow to develop, but it is so attractive that it pays for the waiting.

Dutch Roman Hyacinth.—This bulb formed a normal flower-head of good size and quality with no more hearty diet than sand. This type is smaller than the regular Dutch hyacinth and much more solid and compact than the Roman hyacinth. It was potted the middle of November and bloomed the first and second week in March.

Double Roman Narcissus.—This is a quick-growing, many-flowered variety, and can easily be brought into bloom for Christmas. It throve on a diet of sand and quite equaled the same kind grown in





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Bedroom Water Set

Made of beautifully etched glass. Pitcher is on tray and tumbler is inverted and set on a shoulder inside the neck as shown. This feature keeps pitcher and inside of tumbler clean and dustproof. Price, in design shown, $5.00.

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If you want to avoid such rugs send for monograph and list

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earth. Potted November 17, this rapid grower had formed its roots in one month and bloomed six weeks later. One that was raised in earth for Christmas decoration was potted September 30, brought to the light November 15, and bloomed a few days before Christmas.

Van Sion Narcissus.—This gorgeous double yellow flower is one of the best on the list. It responds to a diet of earth, sand or water, and is most satisfactory, either outdoors or in. It was potted November 17 and left in the cellar till the last week in February, being a variety that permits slow forcing, and one month later it was in full bloom.

Crocus.—This is another obliging amphibious bulb, or rather corm, which shows so many attractive colors and sends up so many flowers that it should be in every sand, earth or water-garden. This was potted early, because crocus will not well survive long keeping. Started October 12, it was brought to the light December 12, and flowered from late January to early March—a long blooming season being one of its many good points. Numerous corms should be planted together in a broad seed pan or other receptacle. The very best grade, measuring four inches round, should be chosen, and imperfect ones discarded. Crocus is susceptible to mold and green aphis; the former may be avoided by not keeping the pots too damp while making roots, and the latter may be fought off with tobacco smoke or tea, though they must be attacked in the early stages or they will become too numerous to be vanquished.

Our sand-grown bulbs were not only equal to those which were taken from the same package and, for the purpose of comparison, grown in earth, but in some cases produced larger, fairer, finer flowers than those receiving the more usual treatment.

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THE well-managed farm of to-day means many household conveniences as well as labor-saving farm machinery. Back-breaking drudgery has been largely eliminated from both house and fields. Running water and the kitchen sink and bathroom have supplanted the old-time pump and open, insanitary drainage. But the most efficient disposal of sewage remained a problem until the concrete septic tank was invented. It is a simple, cheap and effective device, rapidly supplanting the drywell, with its constant menace of water pollution. In brief, there has come to the farmer his own little

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sewerage plant in concrete, which answers his purpose even better than large city works, for he has neither the tax nor repairs that always attach to a city sewer system.

The principle upon which the concrete septic tank operates is extremely interesting. It consists of a long, water-tight cistern, through which sewage passes very slowly and evenly. Located underground, it is warm and dark, thus affording perfect conditions for the development of the bacteria or germs which clarify and render harmless the sewage. After passing through the septic tank, the sewage is practically free from all suspended matter and has the appearance of water. From the septic tank this clear effluent is discharged into three lines of ordinary farm drain tile.

While the odor from a septic tank is scarcely noticeable, it is nevertheless best to locate it at some distance from the house. Choose a spot easy to excavate so that the top of the tank can be sunk 6 inches below ground level and where the lines of drain tile will have sufficient fall to carry off the discharged fluid. The tank should be large enough to hold the entire sewage for one day. For a family of eight to ten people occupying a house having two bathrooms fitted with the customary appliances in the way of tubs and stationary washstands and downstairs the kitchen sink, a concrete tank having two compartments, each 4 feet long by 4 feet wide by 4 feet high, will be required. Since the top and bottom are each 4 inches thick and the top of the tank is 6 inches below ground level, dig the pit 5 feet 2 inches in depth. The walls of the tank are 8 inches thick and the partition between the two compartments 6 inches. Therefore, the length of the pit should be 9 feet 10 inches and the width 5 feet 4 inches.

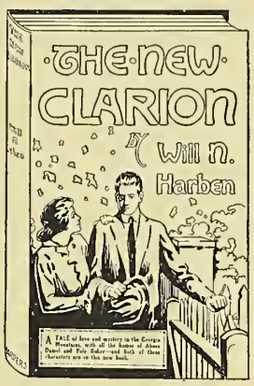
If the earthen walls of the pit stand firm, only inside forms will be needed. These inside forms are merely boxes made of 1-inch boards. Two boxes will be required to make two compartments. The outside dimensions of the boxes should be 4 feet square by 4 feet high. The boxes or forms will be placed on the freshly-laid concrete floor. Holes for taking 6-inch pipe should be made in the boxes, as shown in Fig. 1. The holes should be 4 inches from the top of the box form, measuring from the top of the hole. The concrete should be mixed in the proportion of 1 part Portland cement, 2 parts sand and 4 parts crushed rock or gravel. Place a 4-inch thickness of concrete in the bottom of the pit to form the floor of the tank. On top of this concrete set the box forms, which should be ready for immediate use. Place the forms so that there is a space of 6 inches between them and an 8-inch space between them and the earthen walls of the pit. Then commence depositing the concrete for the walls and partition. As soon as the level of the concrete reaches the holes in the forms place in the holes

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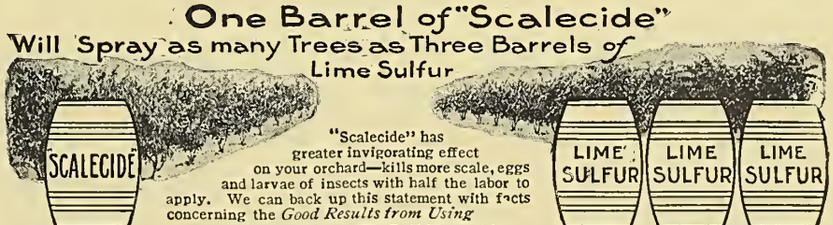


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6-inch pipes, as illustrated. Then continue the concreting until even with the top of the forms.

Two ordinary iron manhole frames and covers may be obtained from a local dealer in building supplies. The manhole covers should fit tightly and should not be perforated. The manhole frames should be 10 inches high, so that when placed on top of the forms the upper edge will be even with ground level. If the manhole frame is of less height than this, it should rest on a circular piece of 1-inch board, which is nailed to the top of the form. Since the concrete roof is to be self-supporting, it will be necessary to reinforce it with a few lengths of ⅜-inch round steel rods. There will be needed four pieces of ⅜-inch rods, 9 feet 6 inches long, and eight pieces 5 feet long. The roof is now ready to be placed. Place the manhole frames in proper position on top of the form, and deposit the concrete to a depth of 1 inch and on the concrete lay the long and short bars, as shown in Fig. 2. When the bars are placed, deposit the balance of the concrete so as to bring the roof to a total thickness of 4 inches. As it will be covered with earth, it is not necessary to give this top surface a smooth finish; merely level the surface by striking off with a straight piece of board. The tank should now be allowed to rest undisturbed for at least two weeks. At the expiration of this time, saw away wooden top of the forms inside of the manhole frames. Then enter the tank and remove the wooden forms, passing the lumber out the manhole opening. While in the tank make certain that the pipes are all unobstructed and not even partially clogged with dirt or lumber. The inlet pipe is then connected to the pipe from the house and the outlet pipe joined to three lines of 3-inch concrete drain tile. The drain tile will be laid about 12 inches below the surface of the ground and the joints left open—that is to say, no mortar must be used in the joints. This permits the discharged fluids to be absorbed by the surrounding soil. The drain tile lines should be laid in the form of the letter "Y" and sufficiently extended to cover a large area of ground. Average conditions require that each arm be about 100 feet long. After this is done, cover the tank with earth to the level of the manhole covers. It is now ready for use.

It is sometimes the custom to plant a few shrubs around the manhole openings, thus effectually hiding all evidence of the tank.

A tank of the size specified will require about 4 cubic yards of crushed rock, 2 cubic yards of sand and 7 barrels of Portland cement. There will also be needed 78 feet of ⅜-inch round steel rods, which can be obtained from the local blacksmith or hardware dealer. The tank can be built without skilled labor. It requires but few tools, and construction methods are so simple that one man can easily build it.

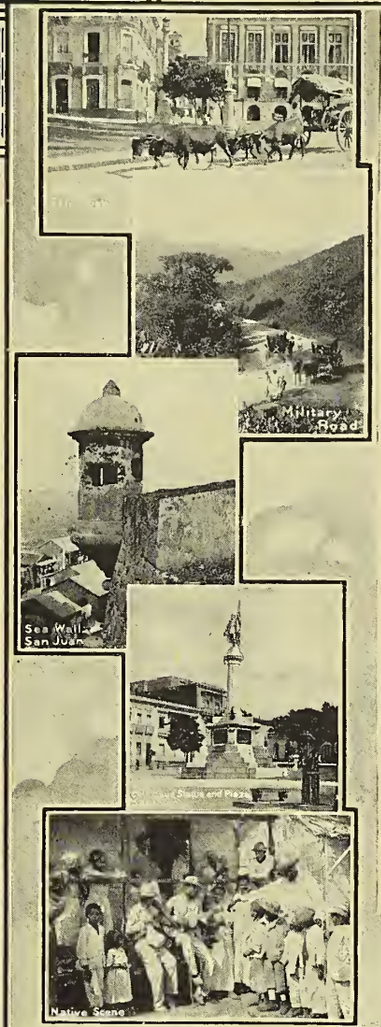
Two Modern Farm Buildings

The Root Cellar

WHERE roots are intended to be used as feed, it is usual—as it is more convenient—to put them below the feed room, where they may be readily obtained and prepared. Such root cellars are likely to freeze in extreme cold weathers, and some method for heating them under such conditions should be provided. The best way to do this is to build a chimney containing a large flue, 16 x 10 inches, which does service as a ventilating flue when not in use as a chimney. Ventilation for the root cellar is as important in preventing undesirable conditions as ventilation for the cow barn or horse stable. Roots mold and spoil very quickly if deprived of a circulation of air, so that the root cellar must be so ventilated as to insure a circulation of air throughout every part of it. The volume of fresh air here need not approach in extent that required by the buildings for housing the animals. If the ventilation is arranged so that the air will come in at the extreme end and be taken out at the other, it will provide all that is necessary.

There seems to be a difference of opinion as to whether the floor is better of earth or concrete. Some farmers prefer the latter, for its possibilities of cleanliness, while others will tolerate nothing for the storage of roots but the soil in which they are grown. The character of the site and the position of the cellar with respect to it are important factors. A dry cellar must be assured at all times, and good drainage and a sandy soil are the necessary natural conditions. If such conditions prevail, the root cellar is best without a concrete floor. Where other considerations place the farm buildings on low ground, every precaution should be taken to provide a dry cellar—waterproofed floors and walls and careful drainage of the foundation. After a dry place has been provided, sand may be put in over the concrete floor.

The difficulty of the root cellar under the feed room is that it frequently thrusts the cellar so deep in the ground that in some localities it is difficult to keep it dry. To obviate this the author has tried several times to construct a root cellar above ground, forming the walls of three thicknesses of building tile or of studding and filling the spaces between with sawdust or granulated cork. This construction has been entirely successful in keeping the contents from freezing, but only when this room has been placed in the farm building. For the isolated root cellar the only satisfactory one is found by going into the side of a bank and constructing a chamber whose top as well as sides is completely covered by the earth. The



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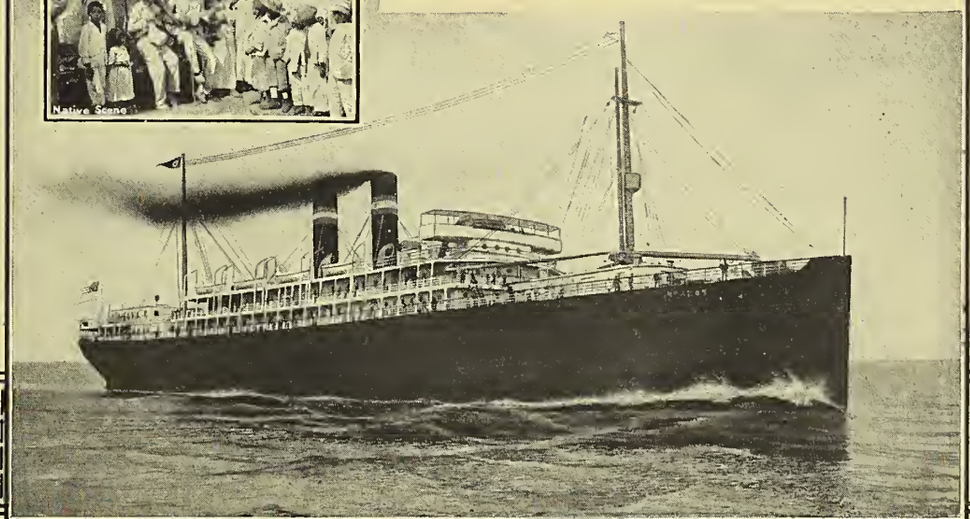
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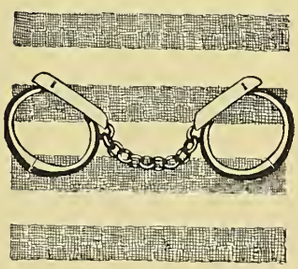
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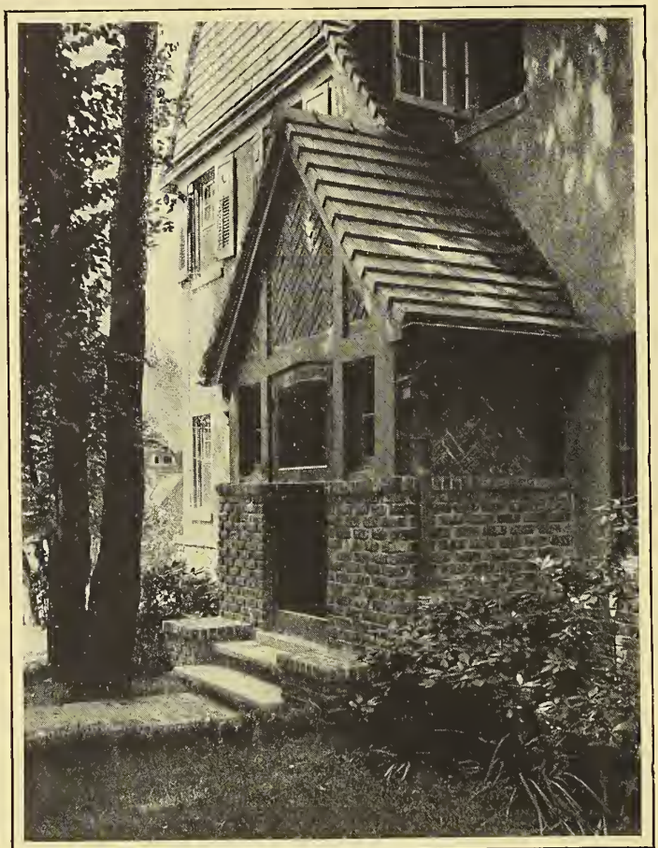
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ground above the top should be at least three feet deep, the entrance—the one side exposed to the air—had best face south, though its exposure may incline to the east or west, but never to the north. Ventilation must be provided, which can be arranged by an inlet in the door and a flue carried up above the ground at the back. Though this is a perfect type of root cellar, it is not automatic with all degrees of temperature, and some regulation of the ventilation is necessary in extreme weather conditions. A concrete roof, which must drain as shown, is the best. In fact, such a structure is practically indestructible, and should serve its purpose as long as it is put to its use.

Ice-House Construction

After many experiments in building ice houses of various materials and placing them in various stages between entirely above and entirely below ground, it has been pretty well demonstrated that the structure of wood, placed, if possible, in the shade, serves its purpose better than any other type of construction. The plan calls for a building of 6-inch studs, sheathed on both sides and filled between with sawdust. Upon the outside sheathing, and placed vertically, are 2 x 4-inch studs, 24 inches apart, also sheathed or clapboarded and forming a 4-inch air space around the entire building. This space, left open at the bottom and the top, allows the air as it becomes heated by the rays of the sun to pass up and out. A ceiling is formed at the level of the tie beams, insulated with sawdust in the same manner as the side wall. It is necessary to ventilate the space between the ceiling and the roof, which in small houses (under 200 tons) is adequately done by louvers at each end. In larger houses an additional ventilator—or two ventilators—on the roof is desirable. The earth itself forms the best floor, although it should be supplemented by a foot or eighteen inches of sawdust, upon which the ice is laid. The sawdust and the earth will absorb whatever water may result from melting ice. A bell trap should never be put in the floor, as this allows the air to reach the ice and invariably causes it to melt faster at that point. The nearer the mass of ice intended to be stored approaches a cube, the better it will keep. With the construction described above, the ice may be put directly against the outside wall, and with ice so placed 45 cubic feet of space is allowed for every ton.

It seems impossible to do anything with the ice house towards making it sightly. The only thing, therefore, is to keep it out of sight, and the woods—a dense woods—is the best place for it.

The author never builds an ice house, nor thinks of one, without recalling to mind an experience he had some years ago in connection with the construction of a large ice house at Skylands Farm. Wishing to obtain as much reliable information

as possible, he went to see the manager—in fact, the president—of one of the largest ice companies in New York, to profit by his experience and his advice. The author, after dwelling at somewhat greater length upon his own views than he had intended—a not infrequent occurrence with those who seek the views of others—was replied to by the managing president somewhat as follows: "Well, we have built ice houses of wood, we have built ice houses of brick, we have built ice houses of stone, and put them above ground and below ground; we have ice houses along the Hudson that hold 50,000 tons of ice, and the building which keeps ice the best is the one I have described to you. Your theories are interesting, but my grandmother used to say that one fact was worth a dozen theories."

The Care of Silver

BECAUSE there is not enough silver, perhaps, to warrant the adoption of a silver pantry or great canteen, do not fall into the error of keeping silver "anywhere." If there is no small cupboard fixed in the house which can be used for the purpose, have a silver cupboard made—a good, strong cupboard lined right through with green baize. With larger things—cake and bread baskets, cream jugs, and so on—just stand them on the shelves of such a cupboard. Small cutlery things are better if kept in baize rolls, which are quite easily made. Take two strips of baize, one wider than the other. Join them together in envelope fashion, and stitch across in a succession of pockets. Slip a fork or spoon into each of the pockets, fasten the slip over with a couple of patent clips, and the result is a thing which will keep silver much better than any baize-lined baskets. It is not wise as a rule to keep silver goods in satin or velvet-lined jewelers' cases, as frequently in time the color or friction of the lining affects the silver.

Silver must be attended to regularly—not once in three months. Keep a special china or earthenware bowl for washing the silver in each time it is used. Simply make a good soap lather with boiling water, adding a tablespoonful of broken soda for every quart of water. If any of the silver is stained, rub gently with a pad made of old flannel; then take out and wipe gently with a clean, soft towel—old white rags do excellently for the purpose—and polish up with a chamois leather.

Leona Dalrymple, author of the $10,000 prize novel, "Diane of the Green Van," is contributing a story to the December HOUSE AND GARDEN. To tell you what it's about would spoil half the pleasure of reading it! Keep your eyes open for a story that touches the heart of Christmas.

AN OPEN LETTER TO AMERICAN BUSINESS MEN

This is not a time for alarm, but for calm, deliberate judgment and foresight. The whole world has been thrown out of gear, in commerce, industry and finance, by the great war. Manifestly, it is a time of broad and radical readjustments.

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Fourth:
The Panama Canal is now open for traffic, making both coasts of South America more accessible for our American manufacturers.

These four conditions combine to make an opportunity that has not been equaled in the lifetime of any man now living. To lose heart is to lose ground. It is not only self-interest, through building up individual fortune and strength, but patriotic interest, in building up the commercial supremacy of America, that unite in urging all manufacturers and business men to move forward. Business Executives, with marketing problems, are offered the combined knowledge of forty-three national periodicals. Co-operation will very gladly be given in an effort to help our American industries along the lines of market analyses, national sales facts, etc., etc. Address:

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Ceiling Decoration

FOR ceiling decoration all strong colors should be definitely separated from one another by light lines, fillets, or small mouldings. If the cornice presents any small, flat surfaces, a simple conventional flower or geometrical pattern can be often used to good advantage, care being taken not to make it too prominent and in no way to form a dark moulded frame for a mass of light-tinted ceiling.

It is a not very costly matter to lay on a ceiling having small wood mouldings formed into panels, and filled in with some light draper paper or stencil enrichments filling the panels. A lofty ceiling divided into panels, sunk coffers, admit of a variety of very rich effects in colors; the sunken parts may be of a blue or dark brown, or red, relieved by gold drapers, the moulded beams being relieved by light lines of bright red, green and white, or by frets. There is plenty of scope for ceiling decoration if only the decorative artist or architect work together.

It is well to remember a few general rules in decoration of ceilings and cornices in which to rely when choosing color or tints. For instance, in using what are called primary colors on moulded surfaces, remember that yellow increases, while blue diminishes, in strength; the former should therefore be used in convex, and the latter on concave mouldings. All strong colors should be definitely separated from each other by light lines, fillets, or small mouldings. Colors on light grounds appear darker by contrast, while those on dark grounds appear lighter. If the cornice has any broad, flat surfaces, a simple, conventional flower or geometrical pattern can often be used to great advantage, care being taken not to make it prominent, the great aim being to keep the general work subservient and in no way to form a dark moulded frame for the mass of the light ceiling. The ordinary system of stencil decoration can be carried out at a very small expense, and with a few good patterns very good effects can be obtained in ceilings, where generally little or nothing is done; nor is it a very costly matter to lay onto the flat ceiling small pine mouldings formed into panels and painted, with the panels filled in with some very light drapers or pattern flock paper or stencil enrichment.

To save ceilings when cracked, the ceiling must be first pressed back firmly into place. To do this take two pieces of scantling long enough to reach over the defective part. Nail upon them laths about two or three inches apart. Place this framework, lath side up, against the plastering above them.

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for the coming year

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JAMES DAVENPORT WHELPLEY, now in London, will deal with the personalities of the war lords and the spirit of the nations.

ESTELLE LOOMIS, the brilliant short story writer, now in Paris, will be sending THE CENTURY sketches of vivid human interest.

ALBERT BIGELOW PAINE, now in Switzerland, has put himself in touch with the German authorities with a view to presenting views of Germany in war time.

DR. HENDRIK VAN LOON, historian and journalist, has gone to his native land, Holland, where he will write of the Lowlands in war time.

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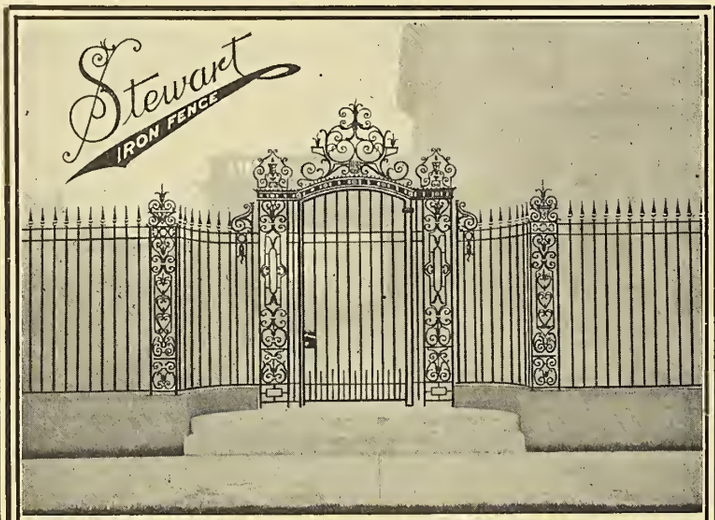
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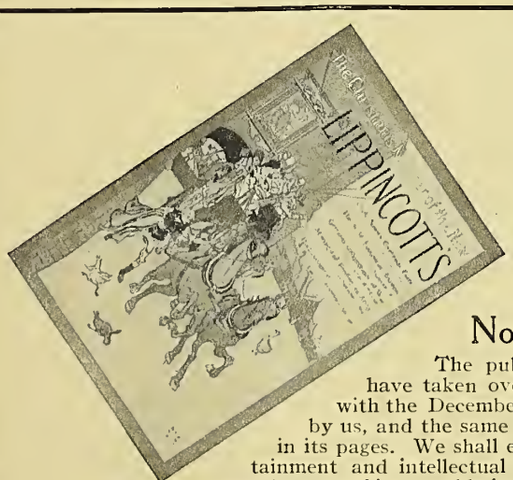
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(*Continued from page 375*)

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(*Continued on page 342*)

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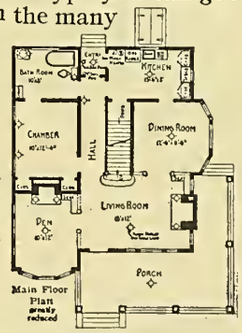


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(*Continued from page* 356)

crease, extends half way up the skull, gradually disappearing. His muzzle should be deep, with square-cut lips. He must have clean cheeks, and his foreface, under the eyes, must be well filled in. His eyes, while large, must never be goggley. Their expression is one of benign intelligence. His ears must be long and rounded, thin in leather and of sufficient length to just meet at his nose.

Many underbred cockers—and unfortunately the country is full of such untypical specimens—are snippy-nosed, popeyed, short-eared beasts, with legs a couple of sizes too long. Most of these have coats that are distinctly curly, and their ignorant owners are wont to point with pride to these ringlets, as a special mark of beauty and excellence. The cocker, like the setter, should have a flat coat with just the bare suggestion of a wave. In texture it should be like silk, and it must be dense, with well-developed feathering along the backs of the legs and the tail. The modern cocker comes in all the colors of Joseph's coat. Any color is a good color, provided only it is sound, but washy, indefinite shades are taboo. Solid blacks are always popular, and a bright, warm red is the favorite shade of many. Livers, however, have almost disappeared, and to-day find no favor. The particolors have of late years, thanks largely to the beautiful specimens shown by Mr. W. T. Payne, Mr. H. K. Bloodgood and Mrs. Frank, come to the fore. Black and whites, particularly when the white is intimately mixed with black hairs, so it seems bluish, and flecked with black spots, are a beautiful color, and red and whites are also pretty. There have been several good buff, or mustard-colored, dogs, and every now and then we hear of a pure white, but these latter have been freakish novelties, though Simcoe Purity possessed quality enough to win at the Canadian shows half a dozen years ago.

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In the matter of quarters, a normally healthy dog will stand an astonishing amount of cold weather if his kennel is dry, sheltered from the wind and supplied with an abundance of good straw in which he can hollow out a sort of nest. I have seen a rather thin-coated English setter, under such circumstances, perfectly warm and comfortable in a temperature of twenty degrees below zero, and such heavy-coated dogs as Airedales, Scotties, cocker spaniels, collies, etc., are equally hardy. See that the kennel faces south or southeast, has wind-tight walls and roof, and is so protected by a kind of outer passageway leading to the entrance that the wind will not eddy inside. A few boards properly placed will accomplish this last purpose; they will not need to project more than a couple of feet from the entrance. If possible, arrange the kennel so that the sun will strike in during the morning, for sunlight and fresh air are as important to canine well-being as they are to that of humans.

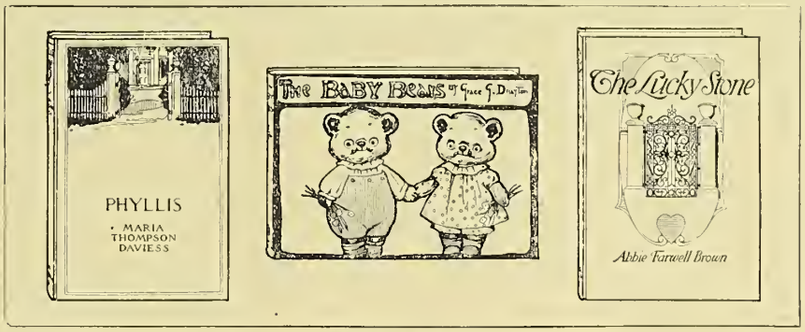
While outdoor quarters in an ordinary climate are the best for almost all breeds except the more delicate toys, I suppose the majority of those who read this prefer that their dogs' homes shall be in the house. This is entirely reasonable, and tens of thousands of dogs keep perfectly healthy and happy in such circumstances. It is best, however, not to let the house dog form the habit of spending most of his time lying on the register or behind the kitchen range, or on the hearthstone of the open wood fire in the living-room; such a custom is conducive to extreme laziness and undue fat. Do not, on the other hand, chase him outdoors and force him to shiver on the doormat for hours; when he goes out in cold weather see that he exercises enough to keep warm.

Turning now to the matter of proper winter food, we find again a partial analogy between what is good for the country dog and for his master. Your dog should get plenty of meat, some cooked and some raw, with cereals, what vegetables are obtainable (except potatoes), perhaps some soup stock once in a while, and a good bone to gnaw on two or three times a week. The difference between summer and winter food is that the former should be moderately cooling, while the latter should be rich in heat-producing qualities.

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The Uses of Woodwork in Interior Decorations

(*Continued from page* 339)

self, but, unfortunately, the makers sell it cheaper to the painter, so such a course would be expensive and a distinct affront to the painter's honesty.

It must be used strictly according to directions and for the purpose intended—not "outside paint" indoors, or vice versa; nor must it be used on cement or plaster without a sizing, unless the maker mentions these substances on his labels. However, for the first coat on the bare wood, linseed oil should be added to the mixed paint, or else the raw wood will drink up the oil and leave the pigments on the surface with little to bind them. A little turpentine might be added to the body-coat to dull its surface, so the third coat may adhere firmly. It might completely spoil the paint to use anything but real turpentine, and the owner must be sure he does not get a substitute. No dryer should ever be added, the makers put in enough.

Good ready-mixed paint costs about $2.00 per gallon; often more. An argument for the purchase of the materials direct is that a gallon of paint so made will cost the owner less, perhaps $1.50 to $1.75, for the materials, but cost of the time spent in mixing will offset part of this difference. The owner must be sure of his painter's honesty and ability, for, even if he could be there when all the paint is mixed, I doubt if he would presume to criticise or direct an experienced painter. He must have a man he can implicitly trust or else use ready-mixed paint from one of the best makers, and see the unopened cans. Various cheap substitutes are on the market; for turpentine, benzine is sold mixed with dissolved resin and wood extracts to change the odor; much of the "white lead" is mixed with other pigments; linseed oil is adulterated with menhaden or fish oil, corn oil, benzol or even kerosene; dryers are mixed with all sorts of rubbish. To detect these things a man must be widely experienced. As to the layman, he is absolutely in the hands of his agents; if he buy of a dishonest manufacturer or allow a dishonest or ignorant painter to mix his paint, woe to him!

He must be cautious, too, in choosing color from the color cards. All makers show the colors much warmer or yellower than the paints really are. I do not know

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why this is; perhaps the glazed finish causes it, or their being kept in the folders so no light can reach them.

Preparing the woodwork is as important as the painting. As soon as possible after delivery, all trim should be "primed" with oil paint on the side that goes against the wall. After the carpenter has finished his work of fitting it and setting it in place, all knots and sappy streaks are coated with grain-alcohol orange shellac to prevent the sap discoloring the paint; then the priming coat is applied. When dry the surface is lightly sand papered and all crevices and nail-holes filled with putty composed of equal parts whiting (which is powdered chalk) and dry white lead powder worked into a paste with linseed oil.

When the priming coat is perfectly dry —two days at the least, under the best conditions, preferably more—the body coat may go on; when it is dry, any rough or shiny places should be smoothed with fine sandpaper or powdered pumice and water, and the finishing coat applied.

We have alluded to a possible coloring of the wall plaster, instead of papering it. There are several ways to do it. First, by mixing special mortar colors in very carefully measured quantities with the last coat of plaster before applying it; beautiful and clear if well done, but it is extremely difficult to get an even mixture, and the finished wall is generally in streaks and blotches.

Second, by painting the walls in oil paint, just as we paint the woodwork. Fresh plaster is alkaline and tends to turn the oil into a sort of soap, so, if the wall is new, it must be sized. A glue size is generally used; a certain chemist of wide reputation recommends a size of soap and alum; first dissolve soap, cooled and in the form of a jelly, to be rubbed well into the wall with a stiff brush; after drying for a day, a solution of alum at the rate of a pound to a gallon, applied liberally and left to dry. If a size is used, the priming coat might be omitted.

A third treatment is with special plaster paints made with oil or varnish as a vehicle; several of them are on the market; I have used one of them with perfect success, but the formulas are not announced.

A fourth way is kalsomining; a possible fifth, cold-water paint; and a sixth, quite historically correct, is whitewash.

Kalsomining is akin to the old fresco painting, and is clearer than oil paint, with the peculiar brilliance of chalk, for it is composed of fine powdered chalk or whiting, dissolved in a thin solution of glue and water. It is chemically inert, so can be colored with almost any of the pigments; it is sold in most hardware and paint shops, already colored, under some one of a variety of fancy names.

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RICHARDSON WRIGHT
Managing Editor

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The East is East and the West is West, and it's a far cry from the Colonial to the Oriental, yet this breakfast-room, at Locust Valley, shows a successful mingling of the two, an achievement in restraint. Its lines are Colonial, the decorations Chinese and Japanese. The walls and woodwork are tinted a faint green, and the rug is bluish green with maroon figures. On the consol is kept a little green Japanese bird

House & Garden
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VOL. XXVI—NO. 6 DECEMBER, 1914



Jimsy the Christmas Kid



by Leona Dalrymple

Illustrated by Charles Guischard

HIS name was Jimsy, and he took it for granted that you liked him. That made things difficult from the very start—that and the fact that he had arrived in the village two days before Christmas strung to such a holiday pitch of expectation that if you were a respectable, bewhiskered first citizen like Jimsy's host, you felt the cut-and-dried dignity of a season which unflinching thrift had taught you to pare of all its glittering non-essentials, threatened by his bubbling air of faith in something wonderful to happen.

He had arrived at twilight just as the first citizen was about to read his evening paper, and he had made a great deal of noise, yelling back at old Austin White, whose sleigh had conveyed him from the station to the house, a "S'long, uncle!" pregnant with the friendliness of a conversational ride. Now, as he stood in the center of the prim, old-fashioned room, a thin, eager youngster not too warmly clad for the bite of New England wind, Abner Sawyer felt, with a sense of shock, that Judith's Christmas protégé, in some ridiculous manner, detracted from the respectability of the room. He was an inharmonious note in its staid preciseness. Moreover, it was evident from the frank friendliness of his dark, gray eyes that he was perniciously of that type who frolic through a frosty, first-citizen aura of formality and give and accept friendship as a matter of course.

"What—what is your name?" asked the first citizen, peering over his spectacles.

"Jimsy," said the boy." "An' Specks—he's me chum; he goes to Mister Middleton's, next door."

The first citizen cleared his throat and summoned Judith.

She came in a spotless apron no whiter than her hair. She was spare—Aunt Judith Sawyer—spare and patient as the wife of a provident man may well be who sees no need for servants. Jimsy glanced up into her sweet, tired face, and his eager eyes claimed her with a smile. Then, because Jimsy's experience with clean aprons and trimly parted hair was negligible almost to the point of non-existence, it became instantly imperative that he should polish the toe of one worn shoe with the sole of the other and study the result and Aunt Judith with a furtive interest.

"Judith," said the first citizen, "Mr. —er—ah—Mr. Jimsy has arrived."

Jimsy snickered. "Naw, naw, nix!" he said. "Jimsy's the handle. I'm a stray, I am. Hain't got no folks. Mom Dorgan says ye have to have folks to have a bunch-name. I'm the Christmas kid."

"And where are your things?" asked Aunt Judith, gently.

Jimsy's thin, little face reddened.

"Hain't only got one rig," he mumbled; "an' that warn't fitten to wear. Mom Dorgan borried these duds fur me. She—she's awful good that way when she's sober."

Quite unconscious of the scandalized flutter in this quiet room, whose oval portraits of ancestral Sawyers might well have tumbled down at the notion of anyone being anything but sober, the boy moved closer to the fire, as if the ride had chilled him.

"Gee!" he said, with a long, quivering breath," ain't that a fire, now!" and, because his keen, young eyes could not somehow be evaded, Abner Sawyer accepted the responsibility of the reply, and said hastily that it was. Then, feeling his dignity imperilled in the presence of Judith—though why he could not for the life of him explain—he moved forward a chair for the Christmas guest, and returned to his paper.

Aunt Judith went back to a region of tinkling china and humming kettle. The room became quiet enough for anyone to read—but the first citizen somehow could not read. He was ridiculously conscious of that tense, little figure by the fire, with the disturbingly friendly eyes. How on earth could a boy be noisy who was absolutely quiet? Yet his very presence seemed to clamor—the clamor of an inherent sociability repressed with difficulty.

Jimsy glanced at the checkerboard window, beyond which snowy hills lay beneath a sunset after-glow.

"Gee whiz!" he burst forth," *Ain't* the snow white!"

The first citizen jumped—much as one may jump when he has waited in nerve-racking suspense for a pistol shot. The boy had done exactly what he had expected him to do—broken that sacred, ante-prandial hour with the Lindon *News* which Judith had not broken this twenty years.

"Snow," he said, discouragingly—for all he had determined to ignore the remark—"snow is always white."

Jimsy shook his head. "Naw," he said. "N'York snow's gray an' dirty. Specks said the snow we seen on the hills from the train winder was Christmas-card snow, and with that the minister he up an' tells Specks an' me 'bout reg-lar old-fashioned country Christmases—fire like this an' Christmas trees an'—an' sleigh-bells—an' gifts an' wreaths an' skatin' an' holly—Gee!"

"That," said Abner Sawyer, with cold finality," will be quite enough."

"Sure," agreed Jimsy. "A Christmas like that 'snuff fur any kid."

Irritably conscious that his reproof had been misinterpreted, the first citizen, conscience-driven, laid aside his paper.

"James," he began, primly, "I must take this occasion to inform you that Mrs. Sawyer and I spend Christmas quietly—very quietly. We have never had a Christmas tree, and personally I consider that holly is most suitable and decorative where Nature planted it.



Christmas," finished Mr. Sawyer, slightly disconcerted by Jimsy's attentive stare, "Christmas is merely a day and a dinner. Let the frivolous make of it an—er—orgy of sentimentality."

Jimsy's face fell. "Gee!" he said, "your Christmas ain't just an extra Sunday, is it?"

"No," said Abner Sawyer, shocked," it—it is somewhat different."

"How's it different?"

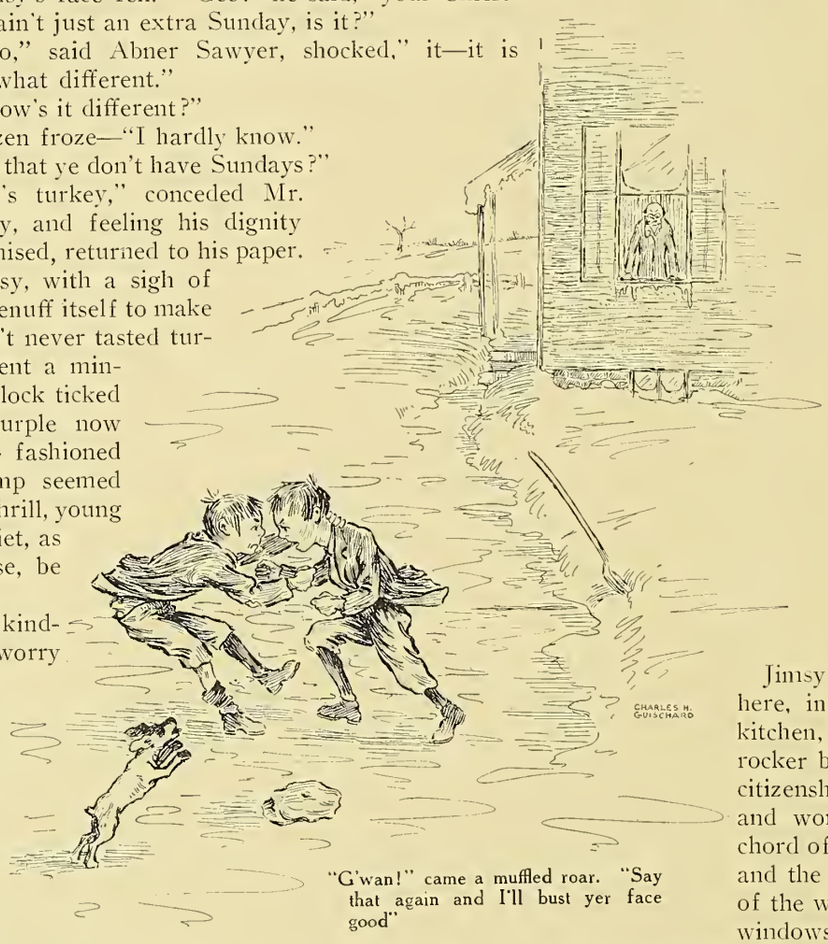
"I," the first citizen froze—"I hardly know."

"What d'ye have that ye don't have Sundays?"

"I—I believe it's turkey," conceded Mr. Sawyer, desperately, and feeling his dignity hopelessly compromised, returned to his paper.

"Gee!" said Jimsy, with a sigh of relief, "that's mos' enuff itself to make a Christmas. Hain't never tasted turkey." He was silent a minute, in which the clock ticked loudly. It was purple now beyond the old-fashioned panes and the lamp seemed brighter. Jimsy's shrill, young voice broke the quiet, as it would, of course, be sure to do.

"Say," he said, kindly, "don't you worry none about that there Christmas tree an' no holly. We'll have a thump-walloper of a day, anyhow!"



"G'wan!" came a muffled roar. "Say that again and I'll bust yer face good"

It is conceivable that Abner Sawyer's experience with thump-wallopers had been limited. There was something in the boy's words, however, that brought his gaze over the top of his spectacles again and over his paper.

"My remark," he said, coldly," about the absence of a tree and holly was a statement—not an apology."

"Don't get ye," admitted Jimsy, and there was danger of a mutual deadlock of comprehension. Aunt Judith saved the day. Arriving in the doorway with a flutter, she said that supper was ready, and that James had better wash his face and hands. And James, who was Jimsy, meeting Aunt Judith's gentle eyes, turned scarlet, and, stumbling to his feet, he stepped en route upon the stately toe of Lindon's pride.

"Gee," he burst forth, contritely, "I'm awful sorry. Spoiled yer shine, didn't I? An' it was a beaut, too!"



Abner Sawyer rose, but even as he did so it seemed as if his world of law and order rocked in chaos about his feet. He was going out to supper—and he had not read a single line in the Lindon *Evening News!*

II

It was at supper that the terrible realization came to Abner Sawyer that Jimsy liked everything and *everyone* rather too well. He liked the ham and he liked the biscuits; he accepted alarming quantities of marmalade with utter confidence in his digestion; his round eyes swept every nook of the prim, old room, and marveled. Thanks to something in Aunt Judith's eyes, furtively concessional to boyhood, Jimsy had misled what little constraint and shyness he had had at first. His at-homeness might be gauged at a glance by the way he gazed at the biscuits.

"Dear me," said Aunt Judith, glancing from Jimsy to the biscuits to see which most threatened the other, "I—I scarcely think—I hardly know—Abner?"

"James," decided Mr. Sawyer, with forbidding dignity, "you may have just *one* more biscuit!"

And Aunt Judith nodded—

"Just as you say, my dear!" as she had been nodding effectively for thirty years.

Jimsy's eyes were very grateful, and it came over the first citizen with sickening conviction that Jimsy, misinterpreting again, had regarded the biscuit as an overture, instead of a show of power. Ridiculous, indeed, to have thrown about your neck the unwelcome chain of a boy's regard, and then, unintentionally, to cement that chain—by a biscuit! Abner Sawyer departed hastily for his lamp, his fire and his paper.

Jimsy followed Aunt Judith to the kitchen, and here, in the shining quiet of an old-fashioned kitchen, whose spotless rows of pans and its rocker by the window, reflected nothing of first citizenship, the memory-making mystery of child and woman, in a homely setting, drew taut a chord of sympathy. Out of the hum of the kettle and the fire shadows of the grate—it came—out of the winter wind that rattled the checker-paned windows—that eternal something that is only given to women to understand. Jimsy did not know why Aunt Judith smiled, or why the smile made his throat hurt a little. He only knew by her eyes that she liked him, and that was enough.

"Aunt Judith," he blurted, "Lemme, aw, lemme wipe yer dishes."

But Aunt Judith, with the wisdom of women, knew that the best-behaved china is perversely given to leaping without warning out of the hands of any boy, to his utter consternation, and she patted him on the back.

"Bless your heart, Jimsy," she said, "there are so few I can do them myself in no time."

Jimsy!—not James! Jimsy felt that he must do something

for Aunt Judith Sawyer or his throat would burst. So, finding one leg at liberty, he furtively kicked the leg of the stove and hurt his toe, even as his eyes fell upon a depleted stock of kindlings in the wood-box.

"Well, then," he burst out in a glow of good-will, "lemme—lemme take Uncle Ab's job to-night, an' get the wood."

Aunt Judith's horrified glance made him redden uncomfortably.

"Jimsy," she whispered hurriedly, "you—you must never—never call Mr. Sawyer—Uncle Ab. Nobody does—"

"But," mumbled the boy, "ye—ye said folks call ye Aunt Judith, an' an'—"

"It—it's different," faltered Aunt Judith. "I—I'm nobody in particular, and I—I always get the wood myself." She opened the door and pointed to a wood-pile glimmering out of the darkness, with a rim of snow. "The kindlings are split and piled in the shed. And, hurry, child. The wind's sharp."

Jimsy set forth with a noisy whistle. Then presently he appeared with an armful of kindlings, his eyes shining. Holding the door ajar, he coaxed into the warmth of Aunt Judith's kitchen a shivering dog, little and lame and thin.



"James," decided Mr. Sawyer with forbidding dignity, "you may have just *one* more biscuit"

"Aunt Judith," he shrilled, dropping his kindlings into the box with a clatter, "Look! He was out there under the wood-pile, shiverin', an' he won't go away. He's a stray, too, like I was afore Mom Dorgan give me a bed with her kids." He patted the dog's head. "Gee, watch him duck, poor mut! That's 'cause he's been walloped so much. Aunt Judith," he blurted, his eyes ablaze with pleading, "can't ye maybe jus' let him sleep behind the stove? I—I feel awful sorry fur him."



"No—no—no!" said Aunt Judith, in distress, "I can't—I can't, indeed. Mr. Sawyer—"

"*James!*"

Aunt Judith and Jimsy jumped. The first citizen stood in the doorway, the Lindon *Evening News* in his hand—still unread. Nor could he have explained why save that a boy's absence may, queerly enough, be as clamorous as his presence. With the biscuit still upon his mind, Abner Sawyer felt impelled to discipline.

"Put the dog out!"

Jimsy stood his ground. He was used to that. And Abner Sawyer wondered, with a feeling of intense annoyance, what there was about this ragged, noisy child that injected drama into incident. There was a tenseness in the silence of the trio and the cringing dog.

"Aw! hav a heart!" pleaded Jimsy, finally, and there was faith and optimism in his steady glance.

Abner Sawyer cleared his throat, and looked away. "I am fully equipped with the organ you mention," he said, drily. "Put the dog out."

"Jimsy reluctantly obeyed, and, as the door closed upon the shivering waif, Jimsy's face, sharpened by disappointment, seemed suddenly thinner and less boyish. Then, bent upon making the best of things, he reached for his cap. "Well," he said, casually, "guess I'll go out an' look the burg over."

It was queer how Jimsy's conversation seemed to bristle with verbal shocks. Aunt Judith gasped. Mr. Sawyer fixed a stern eye upon the clock.

"It is eight o'clock," he said, in what seemed to Jimsy's puzzled comprehension a midnight tone of voice," you will go to bed."

Dumbfounded, Jimsy followed Aunt Judith up to bed. Here, in a great, old-fashioned bedroom, he forgot everything, in an eager contemplation of a whirling, feathery background to his window.

"Aunt Judith," he called, excitedly, "it's snowin'! Gee! that's Christmasy, ain't it? I don't mind the snow at all, s'long's I got a bed cinched." His eager face fell. "Wisht Stump had a bed," he finished, wistfully.

"Stump?"

"I jus' called him Stump, Aunt Judith, ' cause he didn't have no tail." Aunt Judith's eyes were sympathetic.

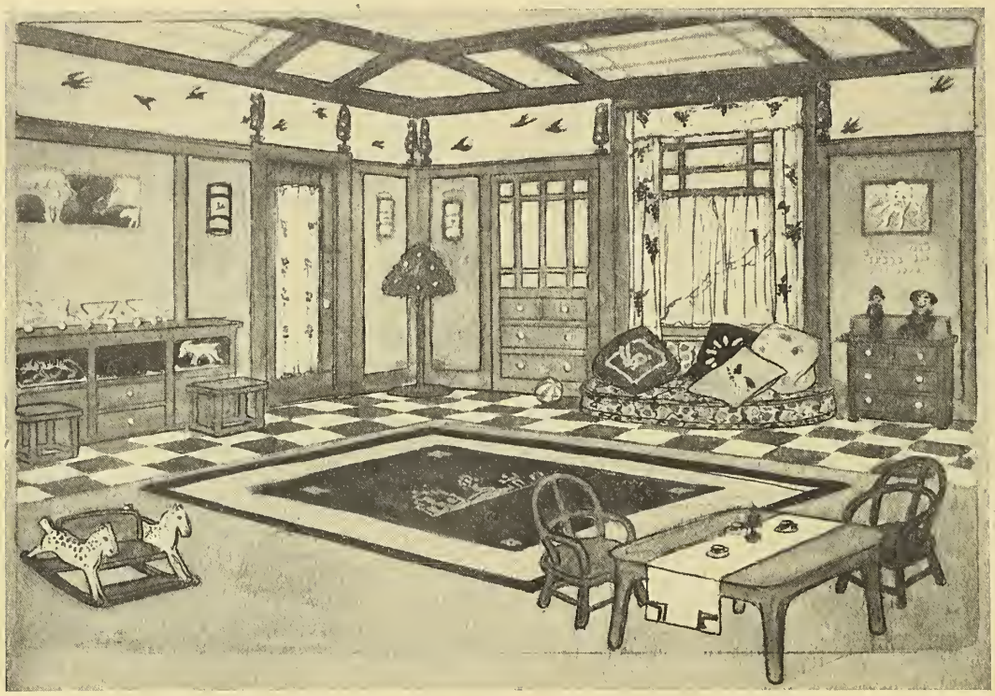
But an embarrassing difficulty arose about Jimsy's bed attire which drove Stump for a time from his mind. It was solved by a night-shirt of first-citizen primness which trailed upon the carpet and made him snigger self-consciously behind his hand until he heard Aunt Judith's step again beyond the door, when he vaulted into bed, shivering luxuriously in the chillness of unaccustomed linen. And then Aunt Judith blew out the lamp and tucked him in with hands so tremulous and gentle that his throat troubled him again, and he lay very still until, meeting her eyes, he suddenly buried his face in the pillow, with a gulp and a sob, and clung to her hand. Aunt Judith, shaking, caught him wildly in her arms, cried very hard, and kissed him good-night. Jimsy, Stump and Aunt Judith Sawyer knew variously the meaning of starvation.

III

The house grew very still. Jimsy, awaking after a time, with the start of unfamiliar surroundings, heard the rattle of wind and snow against his window. A tree brushed monotonously against the panes—then, through the sounds of winter storm, came an unmistakable whimper and a howl. The boy sat up. . . . Stump! . . . Huddled, likely, against the door in an agony of faith. Jimsy thought of a winter night before Mom Dorgan had taken him in, and shivered. The howl came again. Rising, Jimsy opened his door on a crack, and peered cautiously through it. The hallway was dimly alight from a lamp, set, for safety's sake, within a pewter bowl. The house of Sawyer slept. Gathering his train in his hand, Jimsy hurried through the hall and down the stairs to the lower floor, quite dark now save for barred patches of window-framing ghostly landscapes. A gust of wind and snow whirled in as he unbarred the kitchen door—then something with an ingratiating waggle pushed gladly against his feet. Five seconds later Jimsy and Stump were on their way upstairs.



Excitement exacted its toll. Jimsy halted



In this nursery the clothes tree is a real tree, and the hanging and frieze bring Nature indoors to the child

quite unsuitable, as it can become a possible harborer of disease.

Draperies are as few as possible, and very simple. Shades and one set of thin curtains, easily laundered, usually form the window treatment. Dotted or barred Swiss muslin, cheesecloth, unbleached muslin, Japanese crêpe and plain or figured linens are among the fabrics selected, the cost and effect having no apparent relation.

Japanese towelling framing the windows, with a narrow valance, is sometimes seen, when the same material is used for dresser covers, and perhaps for summer coverings upon chairs. If over curtains are desired, chintzes in gay flower and bird patterns will be found especially suitable.

Next to the strict cleanliness of hygienic surroundings, in the planning of the child's room, comes the educational value of environment, beauty of form and color, an atmosphere charged with culture and æsthetic charm. The hours between bedtime and sleep, between awakening and getting up, are probably the most impressionable of the child's day. To select a scheme in which walls and woodwork, furniture draperies and decorations are all



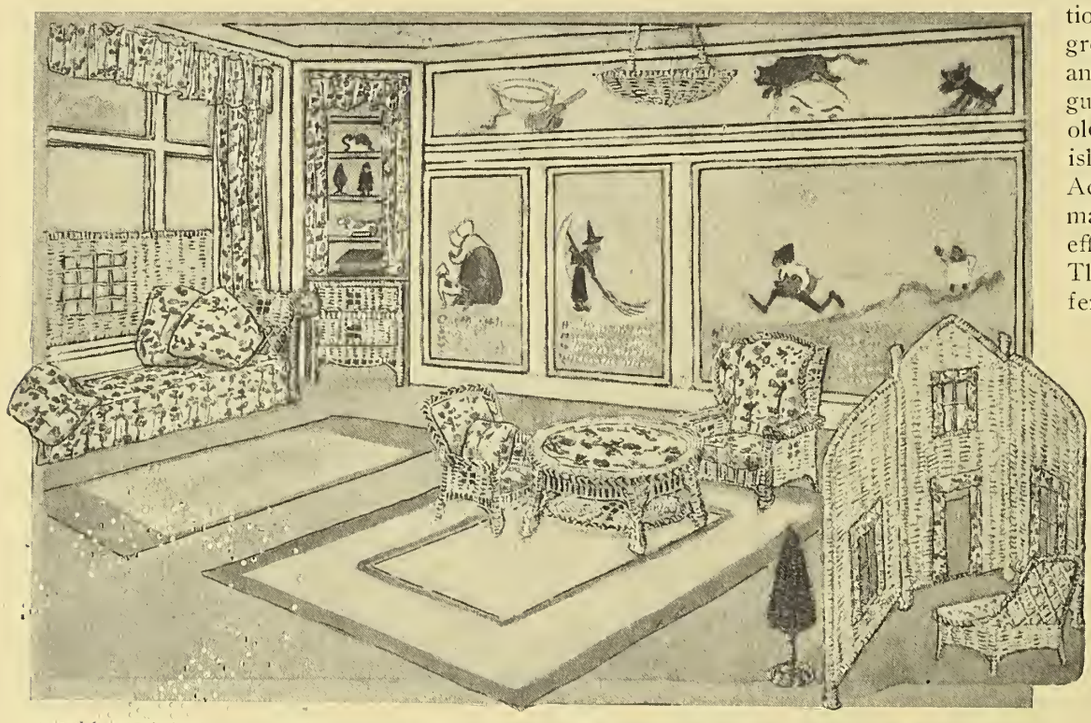
A window ledge makes a good play corner. The space beneath is utilized for storing clothes and toys



considered as a harmonious whole is to make excellent use of the best of opportunities.

Since the child loves color, full colors—not subdued tones and shades—are used. Oriental combinations, the beautiful and high-keyed greens, blues and red of Chinese pottery and costume are, perhaps, taken as guide, or the primitive coloring found in old North German interiors and in Swedish handicraft, is used as a suggestion. Actual bits of fabric, paper and wood may help in realizing a color scheme, effects being tried on in the room itself. This is a good method to follow, as differences of aspect and lighting make in two locations the same color scheme appear vastly different.

In providing furniture for a child's room there are at least two ways open. One is to make use of pieces of furniture usually to be found in attic or storeroom, harmonizing them with paint or stain; the other, to buy one of the newly designed child's suites of furniture to be found in the shops. If there are time and taste at hand sufficient to procure good results, the former method is one advisable to follow, for a full-sized set of furniture can be bought later for the big



A Mother Goose playroom, with miniature wicker furniture. The house screen is remarkably attractive. Wicker window screens shut out the glare of direct sunlight

boy or girl. The other way, to buy a small set, has the advantage of assuring furniture fitted to its owners, adding to the comfort and happiness of small persons who feel lost among the large pieces suited to grown-ups. A third way is sometimes followed by the lover of the antique, who picks up small chairs, stands and dressers, perhaps designed for small children of a hundred years ago, at an antique shop, or making occasional visits to the second-hand shops abhorred by the conventional, finds treasures



If sleeping-room and nursery must be combined, a connecting porch with high parapet is a desirable feature

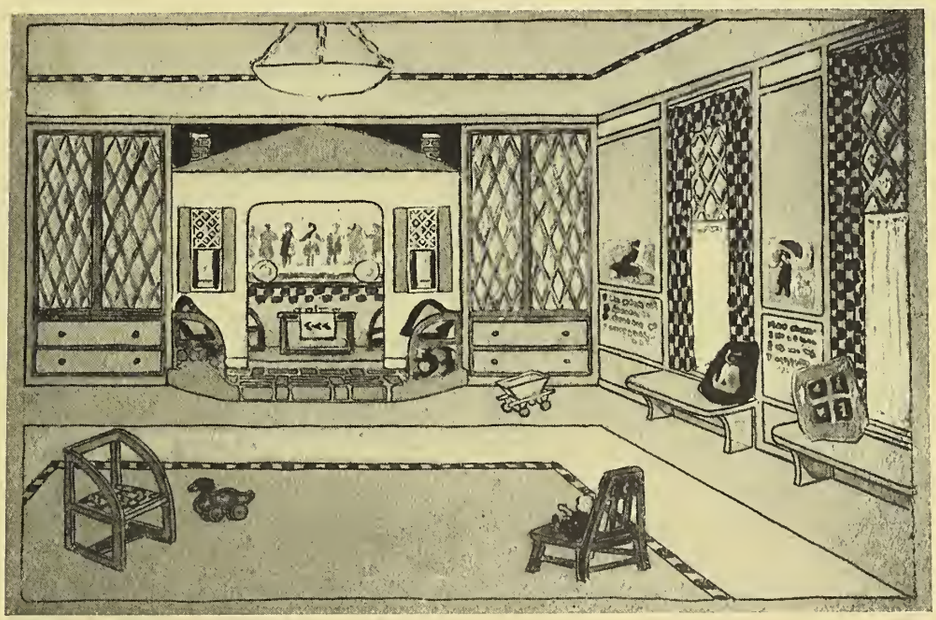
of mahogany or cherry, small enough for a child's use, that, done over and disinfected, prove pretty and appropriate. Country attics and barns are another good source of supply, and the quaint types of cottage and farmhouse furniture, the small chairs, tables and dressers found in country places make an admirable setting for the quaint type of child.

The cost of furnishing a child's room, of course, varies greatly. Furniture may often be purchased at a factory or at a retail shop connected with it, or at sales in a large city, at quite reasonable prices. A newly designed set, on the other hand, of mahogany or Circassian walnut, may be as costly as is large furniture of the same grade. For draperies or curtain materials the cost also may vary greatly. The English linens in white, with flowers and birds in gay colors, cost about a dollar and a half a yard, and can be had also in gray-blue and other colors, with figures in white. An imitation in quaint, flowered pattern costs sixty-five cents the yard. An attractive, yellow madras costs a dollar and a quarter a yard. Small bird patterns—since children are fond of figured designs it is as well to give them the preference—in the newly revived chintzes printed from old blocks, cost about one dollar and fifty per yard. Japanese crêpe is to be had at reasonable prices at Oriental shops, and Japanese towelling, making a pretty side curtain and valance for a group of windows, can be found at any department store at ten cents a yard. Scrim is always a pretty curtain material in an inexpensive scheme, as is dotted Swiss. Cheesecloth is astonishingly pretty, and may be stenciled in some simple repeat pattern.

If a drapery is desired for a closet doorway or as wind shield at the foot of a crib, a home-made piece of embroidery in a bold appliqué is much enjoyed by children, and is not difficult to make. A wind shield of unbleached muslin was recently made for a small boy, its design of a castle, with primitively drawn bushes and winding road, adapted from a tapestry design by Harvey Ellis. The castle is an appliquéd piece of silesia, whose stone gray came the nearest to castle color of any of the scraps of material in a piece-bag that furnished the color scheme, while bits of emerald and gray-green silk made the trees and bushes. The distant hills were bits of purple and deep-blue silk, and the setting sun a gorgeous bit of flame-colored ribbon. The border, including the child's name, was appliquéd in silesia, dull side out, and the outlining was done in dull-brown silk. Tied to the foot of a crib with silk cord this shield makes an amusing and effective design at the cost merely of the time of the draughtsman and embroiderer.

A room showing effective use of the odd pieces of furniture usually found about a house in attic or storeroom was recently fitted up for a three-year-old graduate of the nursery. The room has a western exposure and is lighted by a group of three windows, which, since the outlook is open, give adequate air and a flood of afternoon sunlight. In winter these windows are fitted with muslin-covered frames, and are all kept open. The curtains are of unbleached muslin. The woodwork was painted a creamy white. Below the picture rail—a flat molding—the walls were painted a pale gray in water colors; above it a light cream color was applied. A squirrel design was stenciled in two corners of the room, the line of the creature's tail following the angle of the roof line, and the





The joy of this playroom arrangement is the house-like alcove. Inside is room enough for a table and two chairs—a duck of a place for school and tea parties

(*Continued on page* 384)



The Merry Little Cocker

Go it!

A DOG THAT LIVES UP TO THE HONORABLE TRADITIONS OF HIS RACE—WHERE HE CAME FROM—WHAT HE USED TO BE AND WHAT HE IS—THE POINTS TO JUDGE HIM BY

WILLIAMS HAYNES

Author of "The Neglected Spaniel," "Practical Dog Keeping," Etc.



BY birth and breeding, the spaniels are the aristocrats of all dogs. Nobody ever saw a spaniel picking an uncertain living out of the alley's ash cans. No spaniel ever slipped through the kitchen door to disappear completely, despite anxious searches and an advertisement in the lost-and-found column, sneaking home three or four days later, his coat full of mud and burrs and with a suspicious-looking cut over his left eye. Never did the butcher's boy succeed in making friends with a spaniel, nor do the gutter pups and the fruit huckster's mongrel greet him as a long-lost brother. A spaniel is always sure of himself and his position: he recognizes all social distinctions, whether human or canine, with nicety; his manners are perfect: he is kind and true, faithful and unafraid—he is, indeed, the born gentleman.

The cocker spaniel lives up to the traditions of his race. He is, however, the gay gallant of the family. He is not so sedate and dignified as that splendid old gentleman of the old school, his uncle, the Clumber spaniel; nor is he so frivolous and foppish as that favorite of the Court and the drawing-room, his cousin, the toy spaniel. He is the wit of spaniels, the spark of the coffee houses, always a perfect gentleman, but also the man-about-town, the thorough sportsman. Not for nothing has he for a century and a half been called the merry little cocker.

The aristocracy of the spaniels is well founded. Among the voluminous records in their family charter chest are letters patent from good King George; affectionate little notes from Charles I, written in his own flourishing hand; a great commission countersigned by the first Duke of Northumberland, son of Queen Elizabeth's favorite, Leicester; a genealogy drawn up in quaint mediæval Latin by Doctor Johannes Caius, of Cambridge University; and way down at the bottom, aged parchments in French and Spanish. Ancient lineage and proud position held throughout long centuries have given the spaniels what only birth and breeding can give, and have been a great factor in making them the sort of dogs they are.

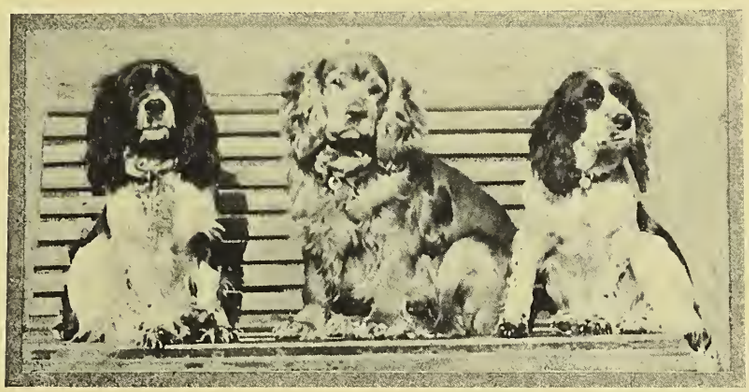
The exact origin of the spaniel race is lost in antiquity. There is, however, a persistent rumor to the effect that they came from the East, through Greece, to Spain. Possibly so; we cannot be positive. It is certain, however, that our spaniels, including the cocker spaniel, came from Spain, through France, to England. Out of the original Spanish stock every country in Europe has made spaniel breeds specially adapted to their own needs. The continental varieties, well defined and attractive though some of them are, are generally unknown, even by name, to Americans, nor do they have anything to do with the cocker, who is thoroughly an English product.

The first English mention of the spaniels is in the Duke of



He started five centuries ago as a hunting dog. To-day, though a house pet, he is no less adaptable to that field

York's "The Master of Game," written about 1410; but this is an almost literal translation of "Livre de Chasse," written about 1385 by Gaston de Foix. This French count, famous as a warrior and a sportsman, was a capital authority on all hunts and hunting. His horses, his hounds, and his hawks were not only more numerous, but also of higher quality and better training than those of any feudal lord or monarch in all Europe. His vast domains bordered on Spain, and his kennels housed many a spaniel, cherished as valuable aids in the royal sport of falconry. This noble sportsman, in his great work on the chase, devotes considerable space to spaniels and their training. He says that they "are called spaniells because their kind came from Spain, notwithstanding that there are many in other countries," and he tells us they should have "a great head, a great body, and be of fair hue, white or mottled, for they be the fairest, and of such hue they commonly be the best," nor should they be "too rough, but their tails should be rough." "They love well their master, and follow him without losing, although they be in a crowd of men, and commonly they go before their master, running and wagging their tail."



Always sure of himself and his position is the spaniel; he recognizes all social distinctions, his manners are perfect, and he is kind and true

This description, written over five hundred years ago, is to-day quite appropriate in all that Gaston de Foix said of the spaniel's character and disposition. There have been changes in the race's physical appearance; nevertheless it is obvious that in coats and colors, at least, there has been little transformation, especially since the past ten years has seen a revival of interest in the particolors, "white or mottled, for they be the fairest."

However, there has come a great change in the spaniel's vocation. Gaston de Foix wrote: "Unless I had a goshawk or falcon or hawks for the river or sparrow hawks, or the net, I would never have any (spaniels)." To find partridge or quail for the hawks and to locate coveys to be secured wholesale in a net were the tasks to which the early dogs were put. Gradually there came to be a division of labor among the spaniels. The larger ones that had been used to set birds for the net, the original "setting dogges," continued to follow their profession as hunters of partridge and quail. Others were developed into "water dogges," used to locate and retrieve duck and other water fowl. Still others were found useful in woodcock and pheasant shooting. This was, of course, after the introduction of firearms and their perfection to a point that made wing shooting possible. A selection upon the part of their breeders, based upon these rough classes of activity in the field, has resulted in the development of all the different well-marked varieties of the sporting spaniels, while others, carried into the parlor, have been bred down to that extreme diminutiveness that is the boast of the toys. The setters at one end of the scale and the tiny toys at the other, with all the intermediate varieties, have alike sprung from a chunky, heavily boned, rather lumbersome dog of some thirty-five or forty pounds weight.

The cocker has come from the medium-sized stock, bred down to less than half the size of his ancestors who went afield with Gaston de Foix's falcons. He received his name either from the woodcock or the pheasant. In old days it was the custom—and a mighty sensible and sportsmanlike custom it was—to shoot only cock pheasants, and whoso was hasty or careless enough to kill a hen must pay a forfeit of a golden guinea to the keepers. Accordingly, when the old sporting writers refer to the ancestors of the cockers as "cocking spaniells, used for cock shooting," one cannot always be sure whether they are writing of woodcock or cock pheasants, nor from which bird the dog's name was derived. But, what's in a name?—though it is interesting to see just why the cocker was so christened, especially since many people do not know, and often make quaint guesses, a favorite being founded on some fanciful connection with the cocking of a gun, at which signal the dog is supposed to have been trained to rush in and flush the birds.

Nine people out of ten have at least a bowing acquaintance with cocker spaniels, and I am sure that most of that fortunate nine will think that all this about cocker's sporting ancestors is a far trip afield. We Americans have come to regard him solely as a house dog, and to forget that he was famous as a sporting dog even before Columbus crossed the ocean. I very well remember the storm of protest loosed over my head by a lover of the breed seven or eight years ago when I wrote about the cocker as a sporting dog, under the title of "The Neglected Spaniel." Because he could prove by statistics that the entries of cocker spaniels at the bench shows were always large, he objected strenuously to my adjective "neglected." Nevertheless, as a sporting dog they were, and are, neglected. More's the pity. English and American shooting conditions are very different, but that is poor excuse for our having reduced the size of the cocker till, even in England, he would be almost useless. If the country over



His back should be short, his chest deep, his quarters strong and muscular. Eighteen to twenty-four pounds is his weight—"a big lap-ful"

here offered too rough going for the cocker it would have seemed more befitting his illustrious past to have bred him up to the field conditions rather than to have bred him away from all sporting usefulness. I say "if," because I know from personal experience that in heavy timber a cocker proved to be markedly superior to his larger cousin, and Mr. A. Clinton Wilmerding has for years



He has a knack of readily picking up tricks—and he never forgets them. A long memory is one of his fine mental traits

maintained his cockers as true sporting dogs, hunting them each season. In the Eastern States there is plenty of good shooting country—and this type of country must increase in area—over which a cocker can hunt to advantage.

So much for the sporting cocker. No one will begrudge him his sporting past, and some of us cannot help sighing just a little for his "good old days," when he was the boon companion of good sportsmen and true who loved him for himself and admired his wonderful nose, his pluck and his bird sense.

If the American cocker spaniel has forsaken the field, he has won another niche for himself—his own peculiar niche from which no dog can oust him. Dog owners are inclined to be violent in their likes and dislikes. Each one will swear that, while all dogs are theoretically good, his own favorite is unquestionably the best. It is indeed a peculiar tribute to the cocker spaniel that he shares with the Scottish terrier the unique honor of being very generally selected as a house dog by fanciers who keep their own pet breed in their kennels. Moreover, I have time and again heard men and women with wide experience in various breeds of dogs maintain that the cocker is the *beau ideal* house dog, especially in a household where there are children.

Last winter I was quail shooting in North Carolina with a sworn devotee of the English setter. Just how we got round to cockers I do not remember, but my friend stigmatized them with the epithet "glorified toys." He intended to be as sarcastic as possible, and yet I think he really paid tribute to those very qualities that have endeared the cocker to thousands. In a measure, he is truly a "glorified toy," possessing many of their obvious advantages without some of their disadvantages, for every breed, of course, has its strong points and its weaknesses.

In the first place, the cocker is a true spaniel with a spaniel's disposition, which is the same thing as saying that he is affectionate and faithful. The love of the spaniel is proverbial. It is a more demonstrative love than that of the more independent terrier. "Wildbrat was faithful" is the motto of one of Europe's proudest orders of knighthood, and Wildbrat was the favorite spaniel of the medieval prince who founded the order, who extolled at once the loyalty of his four-footed companion and held it up as an example for his subjects. Nor has the present-day cocker changed in this. Faithfulness is one of his salient characteristics.

The merry little cocker, besides being affectionate and true, is a bright, wide-awake little dog, but he possesses none of that rough-and-tumble boisterousness we associate with some dogs. Moreover, his intelligence is fairly uncanny. The docility of all spaniels has often been noticed, and this, together with their even disposition and cleverness, fits them peculiarly for the complex lives the dogs of our households live. A cocker will never embroil you in a neighborhood feud over a big, tortoise-shell cat, universally suspected, except by his fair mistress, of being the cause of sundry sleepless nights. He will never carry off the overshoes of an honored visitor, hiding them so securely that you must lend your own pair to insure your guest's dry-footed return home. He will not make a practice of starting pell-mell at one end of the hall, ending with a lifelike imitation of tobogganing, a Turkish rug serving as a sled over the parlor's glossy, hardwood floor. One would hardly look for such rowdyisms from a dog that for centuries has been the intimate of kings and princes and the comrade of great lords and high nobles, and the cocker has inherited rather more than his share of the attractive character and disposition of his family. He is quite as affectionate as the toy spaniel without being so much of a sycophant. He is just as faithful and gentle and loyal. He is more intelligent, more capable and more plucky.

In the matter of size, he has, of course, advantages all his own. True, he is a "big lap-full," but he is a sound, robust little chap, unafraid of colds and chills. He is big enough to be able to take care of himself outdoors: small enough to be easily handled in the house.

The typical cocker is a sturdy, active, cobby, little dog—eighteen to twenty-four pounds weight sets the standard, but most present-day prize winners are closer to the lower than the upper limit. His back should be short, his chest deep, his quarters strong and muscular. His back must be straight, but his loin is slightly arched. His tail must be carried level with his back, never, even when he is excited, raised above the line of his back, and its wag, a merry wag from side to side, is very typical. His legs are short and heavily boned in front, while his hocks should be well bent and well let down.

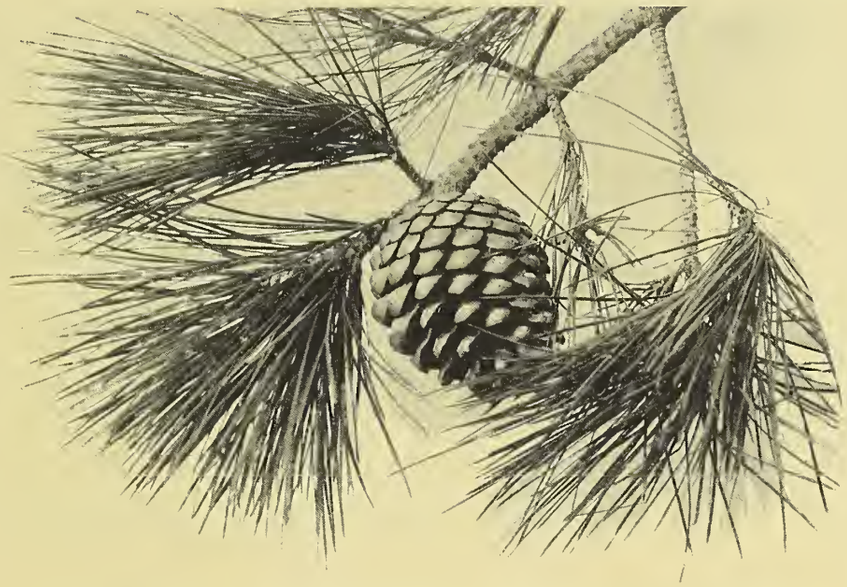


Although he looks very serious as a pup, the cocker is light and buoyant of spirit

His head is expressive of great intelligence. The skull is quite wide, slightly rounded, and there is a sharp stop between the eyes, with a median line, a slight

(*Cont. on page* 340)

Remembrances from the World's Garden



A VARIETY OF INEXPENSIVE GIFTS FROM DISTANT SECTIONS OF THE COUNTRY

MARY HAMILTON TALBOTT

IF one would turn to Mother Nature's storehouse at this season she would be surprised at the abundance and variety that there awaits the purchaser. Often the products of the earth which to you are very commonplace because of your familiarity with them will be a delight to those living in other parts of the country who have never seen them.

Few mountain dwellers in the South realize how coveted are the scarlet galax leaves which they hardly notice, yet they are found in but two or three places in the world; think how prized would be a wreath of them, or some of the rare winter mosses and ferns, a barrel of holly or mistletoe, all of which are so abundant in these regions. Chinquapins are unknown to many a Northern girl and boy, and only an occasional one has ever seen a cotton boll. South Carolina is the only State in the Union where tea is grown; a package of this would surely be a novelty. Kumquats, limes, guaves, do not seem like Christmas gifts to those who live in Florida, yet their friends in many an inland town of the North hardly know them. Alligator pears are uncommon in many places, and almost everywhere cost twenty-five cents each. Send a basket of them with a few written instructions as to how you serve them. Often strange foods are thrown out as unpalatable because the recipients do not know how to use them. Not one person in a thousand has eaten a chayote, but in the Far South it is very common.

Michigan and all our Northern States abound in birch trees; the bark of this is an especial treasure. Send a hanging basket made of it, or a box fashioned from it and filled with some of your best home-made candy. A dozen plain slips of this bark may go to the hostess who gives unique luncheons, to be used as place cards; your camping friends would be glad to have napkin rings made of it. Often pieces large enough to make into scrap baskets can be found, and these are very dainty. Have you to whom the locust thorn is common ever thought of a thorn as a stiletto? It is sharper than any silver one, and this alone would make your friend who embroiders appreciate it. A band of silver with her initials on it, which can be put on by your local jeweler, would give it a more Christmassy air.

A little girl who lived in Colorado delighted some of her Ohio cousins with pinon-nuts and pine gum. The queer Indian pottery I had sent me from New Mexico will always be treasured. Any of the handicraft of the Indians is usually acceptable. Only in Arizona are fresh dates procurable; the recipients of a few pounds of them could almost imagine themselves in far Egypt.

The pine district inhabitants love to pile the open fire with cones; what a delight to the city cousin if she had a bag of them for her grate; a small chunk of the tree in the bottom might be labeled "Your Yule Log." The ground pines, or lycopodia, are a bonanza in themselves; wreaths and garlands may be made of them, and also of the shining, bitter prince's pine, of laurel or of yew. Rose hips, bittersweet, partridge berries, black alder or wintergreen berries, may be wound in. By taking small twigs and winding one on to the other, using light picture wire as binding, the wreathing makes very rapid progress. It will cost you nothing maybe but the express to send

(*Continued on page* 390)

A New Home *in an* Old Suburb



The entrance, though formal, is inviting

THE STORY OF "CONISTON," A SOUTHERN HOUSE BUILT ALONG CLASSICAL LINES OF SIMPLICITY AND PERMANENCE—AND THE GARDEN THAT IS LAID OUT IN THE SAME MANNER

JULIA LESTER DILLON



An atmosphere of permanency is lent the house by the columns framing the doorway

IN a gently sloping hillside, where majestic pines and stately oaks have elbowed each other through many decades of fast-passing days, some seven years ago Coniston was built. So perfectly was the house planned to fit the site and so delightfully have the plantings been adjusted to the building that, from whatever angle one views it, two impressions remain; permanency and simplicity.

Permanency is expressed in the grey stone and stucco that know no decay; in the broad lines of the almost flat roof that are one with the long lines of low-lying hills bounding the horizon; in the stately columns that frame the formal entrance; in the height and breadth, indicative of broad rooms with high ceilings; in green-house, pergola and play-house; in the grey stucco walls, with stone copings that separate the service quarters from the gardens, and by which the lines of the distant garage and lodge are one with the house itself, thus serving to emphasize the unity of the whole. The studied simplicity shows itself in the dignity of straight lines; in the unadorned columns which



Gray stucco walls separate the service quarters from the gardens and carry the lines of the house itself to those of the garage and lodge

mark a modern adaptation of true old Southern Colonial style; in the wide arch of the hospitable doorway; in the clear white and cool greys that are the only notes in the color scheme, except where the terra-cotta tiling of the terrace gives contrast to the picture; in the interesting groupings of the windows; in the perfect balance of the whole, which essentially proves that the architect was also an artist.

The classic lines of the entrance to the portico are consistently carried out in the formally clipped privets that frame it, while clambering ivies, climbing Virginia creepers, feathery tamarisks, drooping ferns and waving palms soften the contours and make hospitable the invitation to enter the doorway. The delightful simplicity of the old hickory furniture, the dark grey of which deepens the color note; the grey stone vases that hold fragrant laurels and frame the entrancing views across the broad spaces of the east lawn, make of the terrace an enticing place to linger.

The interior of the house is as charming as the exterior is dignified. Here again is seen the artist's plan in the unity expressed in the uniformly simple lines of the broad mantels; in the old ivory of the woodwork throughout; in the mahogany of the doors; in the high, grey ceilings that are almost white; in the refinement of the specially designed lighting fixtures; in the plastered walls in soft hues; in the attractive lines of the stairway; in the polished oak floors; in the broad vistas which enable one to look across and through the rooms; in the planning of the windows so that each one is the frame for a landscape worthy of the brush of a Corot or a Turner.

The spacious reception hall offers inviting vistas and cool depths. The rich, dark green of the walls repeats the color note to be found in the broad-leaved evergreen just outside the door, and the dull brick of the mantel reflects the coloring of the tiling in the portico, while dull bronze and burnished brass catch and hold vagrant rays of sunlight that stray in.

The living-room extends across the east side of the house, and, with its walls of old-blue, its rich mahogany and dark rosewood, with the touches of gold in the picture frames and the mirror of the old, old days, has a charm peculiarly its own. There is the piano for those who can make music, the Victrola for those who can only enjoy it, and for those who love the dance, as well as the play. There is an inlaid chess table for the thoughtful; card tables for the more frivolous; chairs that invite one to rest; cushions that fit into all the angles and curves, and lounges that were made for repose. There are pictures that all the world loves, and altogether a room full of joyous light and color.



A fireplace treatment difficult to handle and adaptable only to a certain type of room, but one having singular charm when aged

South of the living-room, and almost a part of it, is the enclosed porch, three sides of it framed in casement windows that extend from floor to ceiling, with panes of glass delicately leaded in a pattern of exquisite simplicity, through which there are always to be seen fair vistas of rose-garden, pergola and lawn.

The simple lines of Mission furniture prevail in the porch. The grey stone and stucco of the outside finish has been brought inside. Cretonnes in soft tans, dull greens and reds bring into the atmosphere of this room the flowers that the Southern summer heat makes necessary to leave outside. When the cooler days of autumn and winter come, this porch is a palm room, and then also throughout the house the jardinieres are filled with ferns and palms and other plants.



By the use of leaded glass doors the porch has been made an extension of the living-room, affording vistas of the pergola, rose garden and lawn

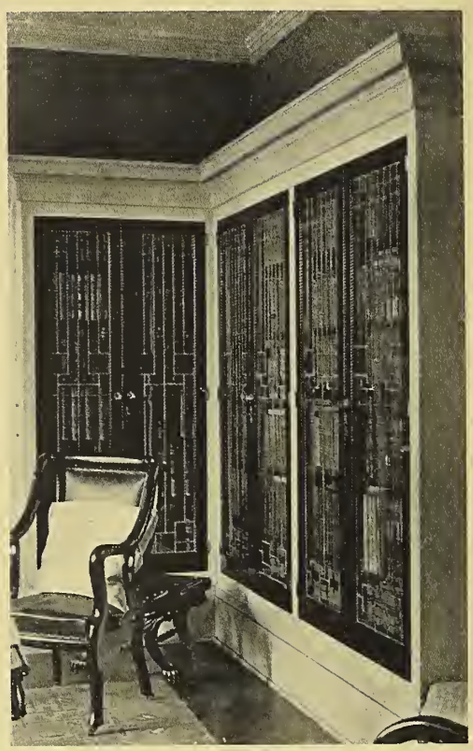
From the library one can look, even in winter, through doors of plate glass, across the living-porch to the terrace framed in sweet-scented bays, to the lawn that is bounded by the low hedge and shut in by deodars, magnolias, ancient oaks and tall old elms. The built-in bookshelves are enclosed in gracefully leaded glass doors like those that frame the porch. The carefully chosen books furnish food for the scholarly mind, and the well-filled shelves offer a wide range for diversified tastes. The desk of old mahogany in true Colonial pattern seems more inviting for reverie than for composition, as it stands in front of a window facing the fragrant roses and looking out on the sun-dial that forms the heart of the garden.

The dining room is rich in color. The dull red walls paneled in old ivory; the built-in china cabinet; the deep mahogany tones of the furniture; the dull pinks and

soft greens of the old English ware; the faded blue of Chinese porcelain; the gleam of a mirror; the reflection of polished silver; the delightful vistas across hall and library; the dignified mantel, and, framed by the west windows, a broad sweep of green turf bordered by closely clipped hedges and the fruit garden just beyond, make a picture that cannot but linger in the memory with abiding charm.

These rooms that are in summer cool, home-like and comfortable, are necessarily more cozy and rich in their winter dress. Where venetian blinds are relied on to keep out the glare and protect from the heat without the sacrifice of one breath of air, winter hangings are used of soft cream filêt net, with silken overhangings that harmonize with the colors of the rooms: dull blue for the living-room, deep, dull reds for the library and dining-room, and a rich, dark green for the hall. Where the fiber rugs of cream and grey with markings of dull blues and greens form the summer floor coverings, Persian rugs, rich in design and soft in color, blend with and form a part of the charm of each room. Where rich velvet, dull leather and soft velours form warm backgrounds for winter use covers of cream linen, patterned or striped in écru, soft to feel and cool to touch, spell comfort in the summer days.

The seven bedrooms on the second floor, all opening into a central, spacious hall, are as well designed as are the first-floor rooms. There is the rose room for the passing guest, with the rose motif repeated in the walls and in the hangings and the rose color of the rugs. There are rooms with blue notes in the scheme instead of rose. The faintest of pale greens, like the inner lining of a lily's leaf, is the little girl's boudoir, and everywhere there are broad windows that look out on charming views and admit the maximum amount of light and air.



The built-in book shelves are enclosed in leaded glass doors, like those that frame the porch



A house built to its setting: the broad lines of the roof not unlike those of the hills hereabouts

Perfectly appointed baths, marble-lined showers, commodious closets, dainty furniture of white enamel, willow, and fine brass, and in all and through all, daintiness, sweetness and that freshness that means the acme of living comfort and is the ambition of every housewife to obtain, would seem to indicate that, after the builders had finished and left their monument of stone and wood and plaster and glass, an equally artistic touch has been necessary to accomplish the transformation of the house into what it unquestionably is—a home.

Not the least of the charms of Coniston are the gardens. They seem also to have been planned, like the house, for a permanent home. Here are few of the ephemeral flowers that wither in a day. On the other hand, the larger proportion of the plantings are of broad-leaved evergreens, with some of the conifers, and a goodly sprinkling of the deciduous shrubs. The grey and white of the house and out-buildings make a wonderfully effective background for the pines and cedars and evergreens with broad leaves that surround it. There are groups of pittosporum, eleaster and abelia that grow at the base of the terrace; there are masses of spiræa Thunbergii that lighten with their delicate loveliness the heavier-leaved groups. There are plantings of lagerstroemias and neriums and altheas that make the summer gay. There are tall oaks that tower above the entrance of the driveway and here and there about the house give needed shade and screen without being close enough to shut out the air. There are delightful corners where viburnums, gardenias, spiræas, syringas and ligustrums stand shoulder to shoulder and make cool oases of shadow.

To the south there is a charming view of a shrubbery border that bounds the rose-garden and looks on the terrace with its grey stone vases that hold unclipped laurels. In this group

(*Continued on page 391*)



A pergola divides the west lawn from the rose garden and leads down to the drive



The Gift of a Garden

WHEREIN THE CHALMERS HAD TO CHOOSE BETWEEN VEGETABLES AND FLOWERS AND CHOSE FLOWERS—A UNIQUE GIFT AND HOW IT WAS GIVEN

GRACE TABOR

GARRISON CHALMERS' Uncle Elijah—(this is a true story, please understand—at least partly; the names are not true, of course, nor the places, but the story itself is, in essentials). Harrison Chalmers' Uncle Elijah was eccentric, and had ideas. That is how it happened, I suppose, that he gave Harrison and his wife—of all people—a garden—of all things! for Christmas. A flat, neat, Christmasy-looking parcel it was, holly-beribboned and inviting and properly mysterious, in spite of its flatness, as it lay among the other parcels Harrison opened right after Christmas morning's breakfast. Harriet Chalmers confesses that she thought—and she believes Harrison thought also—that it was a bundle of stock certificates. But now, on looking back, she is rather glad it was not; and I believe Harrison is, too.

Neither of this pair was particularly fond of outdoors things, and flowers and pottering about, and Uncle Elijah's unique gift certainly would have fared indifferently but for the storm that developed that day along about noon. It came on slowly and casually—almost surreptitiously—a snowflake or two; then a little cluster of them; then a thicker fall; and finally a regular steady, fine, sifting that settled in and never stopped for thirty-four hours, tying up all the railroads and trolleys and automobiles in amazingly short order, so that no one could get away if he were at home—and no one that was away could get home.

By the time the Chalmers' guests should have been starting for the Chalmers' apartment—they spent Christmas in town always—their hosts were pretty certain that, instead of the brilliant little dinner party of eight, it would be just they two alone who would sit down to the Christmas dinner.

And they were right. Tête-à-tetê, they fed well, and made an early finish—but there was no getting away. And, instead of a lively evening at a lively play, with a lively crowd, here were the two of them cooped up by themselves, with absolutely nothing novel around the place—save Uncle Elijah's garden. Which situation was what got them really interested in it, at last: for, after they had played cribbage and solitaire until they loathed them both, and danced through all their favorites to the music of the faithful music-box, they found, to their dismay, it was still only half-past nine o'clock—"and bedtime full an hour away!" yawned Harrison, dejectedly.

"Let's play with that garden," cried Harriet, suddenly remembering it. Whereupon they fell upon the card table and whisked it back out under the light, and drew up the chairs, and spread the whole thing out.

Really, they found two gardens, labeled, respectively, "A Poet's Garden" and "A Practical Garden." The card which had lain on top of the packet as it was opened, read: "To my nephew and niece, Harrison and Harriet Chalmers, with the affectionate Christmas greetings of Elijah Chalmers." On the reverse side of it was written: "It has ever been my belief that gifts should be of more than transient worth where real regard prompts them. I am sending, therefore, something that shall be annual and perennial and continual, yet needs must be fractional in its manner of presentation."

"What does he mean?" asked Harriet.

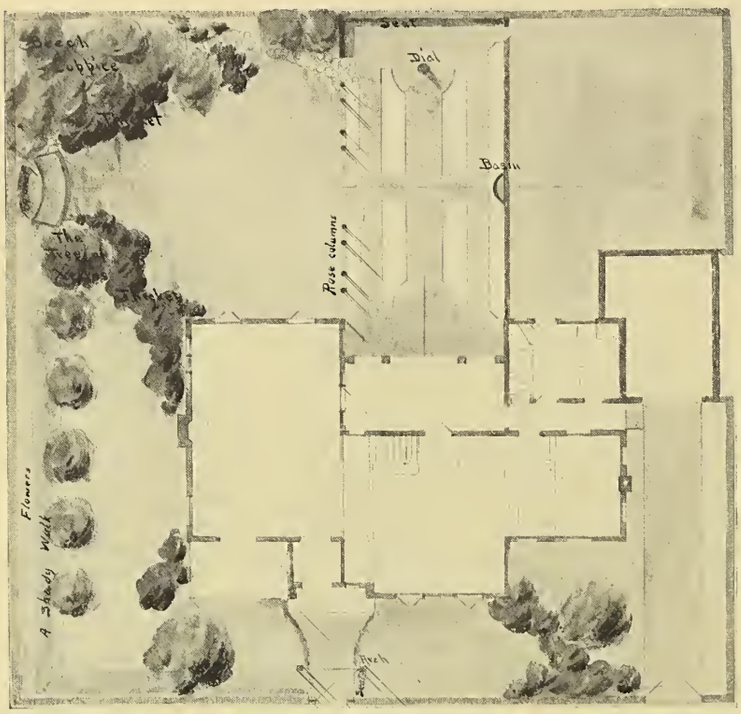
"Blamed if I know," answered Harrison, gazing at the card; "sounds as if this was not all of the present."



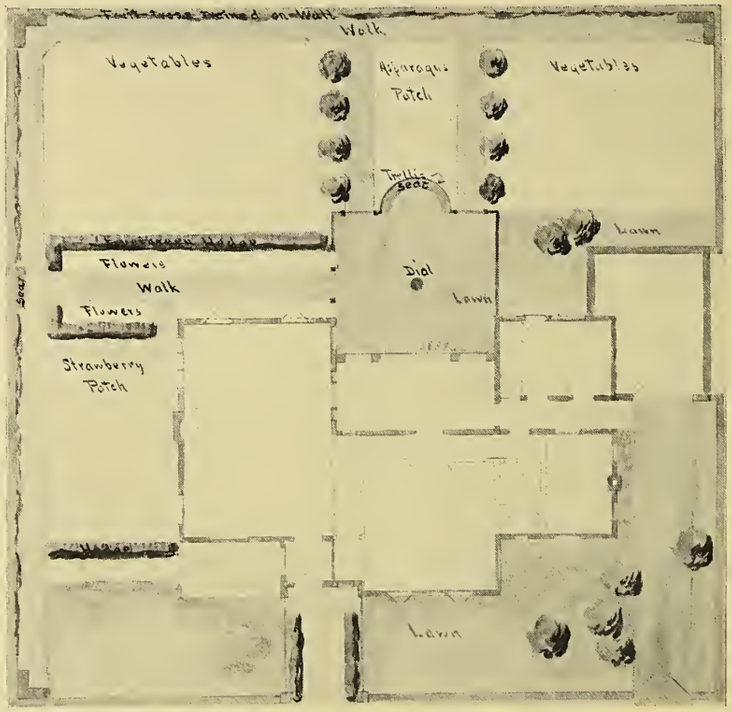
The gardening tools arrived just at the time when they were needed, arranged orderly in a basket



Not much of an array, but enough for amateur gardeners such as the Chalmers



The plans for the Poet's Garden only suggested effects without giving details of what plants were to make them



Equally alluring was the Practical Garden plan—it looked like a body-blow at the high cost of living

" I believe he means us to have a garden—like these, perhaps."

"We stand a good show to have a garden—like any kind—on our superb suburban villa plot—we do!" Uncle Elijah's nephew was irritated.

"But look!—this is our house, just as it stands on the land, with all the rooms just as they are, and everything. And here it is again on the other one—the Practical Garden—just the same. These plans *are* for our own superb suburban villa plot, if you please, Harrison Chalmers!"

Which was the truth, unmistakably, though they had not found it out until this belated inspection. "But, plans are queer when you aren't used to them," defends Harriet, rather sheepishly, now, "and we weren't either of us used to them."

Here they are, just as they spread them out on the card table that storm-bound Christmas night—except that the signature of the artist who prepared them is left off. Do not make the mistake of supposing that Uncle Elijah had made them himself. Oh, no, indeed! That was not like him. He had been to the architect who had built the house, and then he had been to a landscape architect—and then he had brought these two together, tactfully. And between them all—Uncle Elijah included, for he has always been a great gardener, and has a great garden of his own—they



A garden of visions if they chose to be poets—demanding only a little work that Harriet could handle if she had a day's help from outside once a week

had developed the two schemes according to the two motifs which Uncle Elijah gave them in the titles.

Not a plant was named, you see, on these sketches, but enticing bits of description carried a world of suggestion. "The tree of Xerxes," for example, in the Poet's Garden—how alluring! And how distracted with curiosity they both were to know what it was; and with disgust that they had grown so rusty in the classics. All at once Harriet's memory began to stir, by association—she was looking at the piano as she tried to think—and she rushed to it and began pawing over the music that lay on it. "There," she cried at last, dragging out Handel's Largo, triumphantly, "'The Plane Tree,' from 'Xerxes'—it must be a plane tree."

"I can't see that it follows"—Harrison was in a captious mood—"though it may. But, what the mischief is a plane tree?"

The dictionary told them; but it dropped the subject without noting the legend of the great Persian king who had halted his armies and gone into camp that he might enjoy the splendor of one of these mighty specimens.

"Have we got to choose between these, do you suppose?" asked Harriet, looking up from a long study of the Poet's Garden.

"If that's his idea—really to give us a garden—it seems as if we would have to."

"Well, I never can! That's all there is to that."

"Then we can toss up."

"I hate tossing up."

"Well—then we can leave it to Uncle Elijah."

"He'd give us the Practical one.'

"Ah!—then you've decided on the Poet's Garden."

"N—no; but, look at it."

He looked at it; and they discovered together all its charms, and were drawing pretty vivid pictures, before long, of what it would seem like to sit "here," and look out "there;" or to sit "there" and look over "here."

"Really," said Harrison, with considerable enthusiasm at last, "it wouldn't be half bad to have a place like this—would it?"



Something like this was the treatment of the rose columns suggested by the Poet's Garden plan



Unless they raised all their vegetables and had a gardener all the time, the Practical Garden would be of little avail

"It would be heavenly, with just a bank of climbing roses, as I can see them perfectly, all over that wall that shuts off the service yard, and those exquisite columns opposite, with more hanging from them. Why, the place would be a sight to behold—there'd be thousands and thousands of them—just sheets of bloom."

"These wall fruit trees sound good to me." He clung to the Practical Garden, as she to the Poet's. "Pretty good scheme, I should think, if you get any fruit off of them."

"And they would be lovely in blossom, too."

"Why not lovely in fruit? An apple tree with a load of red apples is a color picture worthy anybody's approval; it has always struck me."

So they argued and talked; and it was a full hour past the bedtime that had seemed so far away, when Harrison finally switched off the light with the last word. "Really, I don't know why we never thought of it. I've always known the place needed something."

They left it to Uncle Elijah, as his nephew had suggested, at last. "We know nothing about such things," he wrote to him, after thinking it over a fortnight or more, "and the more we try to decide, the farther we are from doing so. It's up to you; whatever your decision, it will suit us, right down to the ground."

Uncle Elijah had a hard time deciding, himself. One day he would think it would be one garden; the next day he veered over to the other. A thousand times he burst forth at the limitations of their superb suburban plot; but that was not progressing. So he set himself to figure it out on the basis of his nephew's income; which ought they to have, from the purely practical and efficient side?

This meant a pretty general review of the whole situation: of the Chalmers' failings, as well as of their pocketbook. Harrison Chalmers was never to be depended upon to work in his garden—at least as yet he was not. And perhaps he never would be to be depended upon for work of this sort; you never can tell. Which garden, therefore, would cost the least in upkeep? That was question number one that he set himself to figuring out with paper and pencil and wage figures right before him.

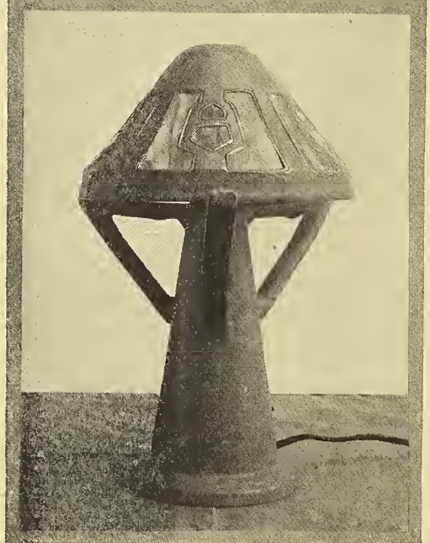
It was simple, after all. He hardly needed the pencil, save as a spur to thought. The Practical Garden would demand three days of any man's time per week, if it were to be kept in first-class shape. Frequent spraying of the small fruit trees, he knew, was the one thing to insure their good health—for annids simply dote on the young tips of certain varieties of these. Then the garden would be constant in its demands of tillage, and to go over it all, as well as to keep the turf cut where there was turf, began to look like too much of a task to be accomplished, even in three full days. Intensive treatment, too, requires constant attention—prompt uprooting of the finished crop and equally prompt preparation of

(*Continued on page* 387)

Christmas Gifts for the Home



Porcelain fruit dish suitable for dining-room



A lamp of such ware fits in well with living-room decorations

SUGGESTIONS FOR THE HOUSEWIFE ARRANGED ROOM BY ROOM

ALISON MOORE SMITH

NO matter how ardent a lover of dress and personal adornment she may be, there is no housewife worthy the name who does not appreciate Christmas gifts for the decoration of her home. It is not an uncommon practice for husband and wife to "club together" and purchase, instead of personal gifts for each other, some long-desired article of furniture, an ornament or a rug, for some room in the house. With this in view, so large a variety of useful objects is theirs to choose from, that at the start it obviates the oft-repeated question—"What shall I give?" The phrase, "useful objects," is used with purpose, for the interior decoration of a house involves usefulness in every object that is put into it, no matter if it be a deal table for the kitchen or an exquisite bit of porcelain to be placed in a certain light in the draw-



A bedroom decoration, but also serviceable as a bedside light



Teapots in a variety of shapes and all of moderate price



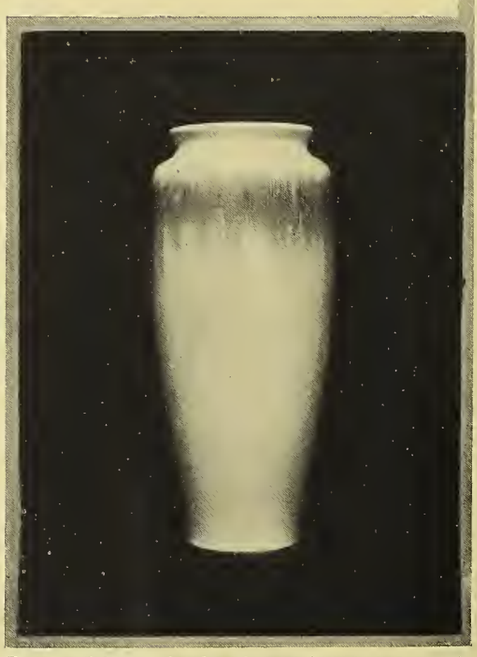
You cannot send your garden, but scents from your garden make an acceptable gift



If the hallway is large, why not a Japanese bowl on a teakwood stand?



Lamps, with notched shades, are suitable for the library table



Beauty of line and color gives such a vase a prominent place in the decoration of a library or a drawing-room



For long-stemmed flowers placed on the mantel such a holder serves admirably

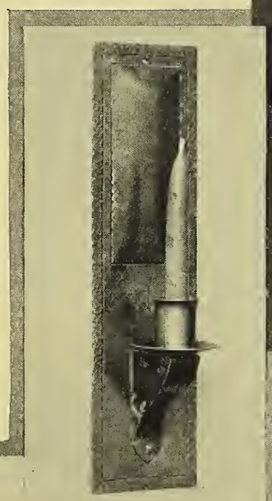


Trays are indispensable. These monogramed trays will find a ready place in the dining-room

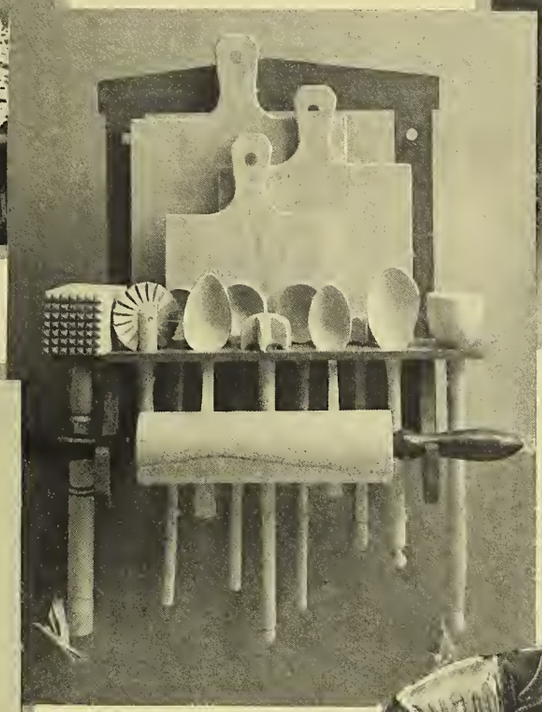


An idea for the dining-room table—a low bowl with flower holder

ing - room. For beauty has its intrinsic use in merely being beauty—and as such, delighting the eye, quieting the nerves or bringing about peace of mind and body; effects hardly induced by ugly



Every room offers some corner for a sconce light



For compactness and service what is more adaptable to the kitchen?

beauty in line or color, when they could easily be made pleasing to the eye without detracting in any way from their practical value.

How many gifts are chosen at holiday time because they are "the things everyone gives," rather than in consurroundings. But, while beauty itself is always useful, it does not always work the other way round—alas! And simple household objects are often manufactured with no thought of



A flower holder and vase combined for the library



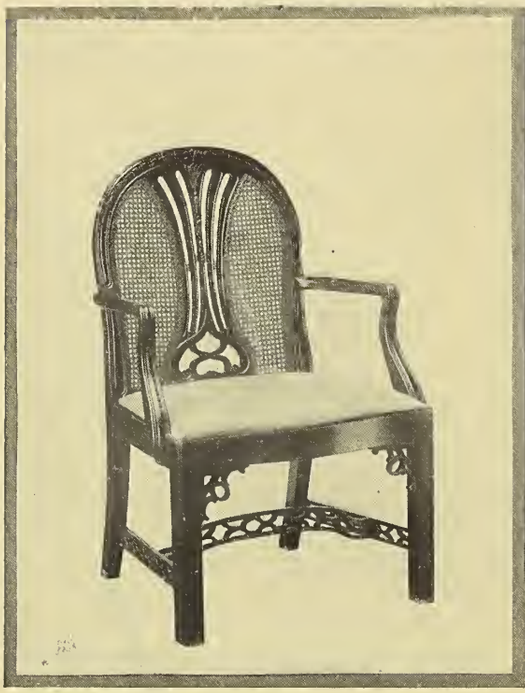
Beauty for beauty's sake—a bowl of such decorative value will be acceptable in the drawing-room



An infinite variety of uses can be found for such a decorative tray



The lamp is an integral part of room decoration. These two examples are of excellent line and moderate price



A strong, sturdy and comfortable combination of cane and mahogany for the living-room



Wicker is coming to be an all-year furnishing. Such a chair would suit the bedroom excellently



The Adam design would find a place in the furnishing of the living-room

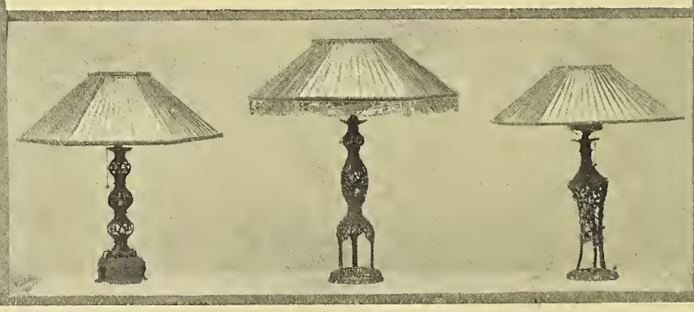
sideration of the tastes or desires of those who are to receive them? The prospective recipient would not think of expressing, outside of her own family, the ardent desire she has—for instance—for a coal-scuttle! She has never got round to buying one; there was always something needed more at the time; they were hideous things, anyway; but, nevertheless, Christmas always came and went, and left her wistfully regarding the empty space by the fireplace, while Katie carried in coal in a tin pail from the kitchen. This is almost an anachronous example, since coal-grates have given over in favor of old-fashioned wood fireplaces, or the ugly but convenient gas-fires—but it serves to make the point. Now, if this person would only sweetly and frankly observe to her friends some time before Christmas: "I know you are going to give me a present, some of you, at least. I may be mistaken, but in case you are thinking of it, I just want to remark that I am well supplied with real-lace pin-cushions for the guest-room; but I am badly in need of a kitchen clock."



For the sunparlor in winter and for the porch or on the lawn in summer this compact little set of wicker is unexcelled



To stand in the bay window or in the hallway



The small Japanese boudoir lamp can be had in many shapes. These are peculiarly adaptable to the writing desk or dressing table



A combined bookrack and magazine shelf for the library is worth its value in usefulness



Reproducing an old-fashioned fire screen is this lamp screen of mahogany



Three unusual shapes for flower vases. Visualize them on the library table—and your gift is decided

and offers some suggestions for the choosing of gifts that are suitable adjuncts in interior decoration.

In other words—Why not give a Christmas present this year—to the "house"?

Let us begin with the living-room, as it offers, perhaps, a wider scope for



The delicate lines of this glass flower holder give it place in the boudoir

Or, "I really can do without the latest fiction (which I can get later at the library), but if I only had a book-rack to put those books I already have, on—"

But this article does not aspire to change human nature! It only endeavors to show the charm of the useful—or the use of the beautiful—however you care to put it—



For the nursery—a town clock



choice than any other in the house. We will not assume, in this case, that the room is bare, that it contains no furnishings whatever. But in the list given, the reader may find a group of novel articles from which to choose one or more that will fit into the room in question, or replace some out-

(*Cont. on page* 392)



No, it's for candles or flowers, and most unusual for the money

An interesting addition to the playroom study corner—a bunny desk and chair



Three attractive little novelties, a nursery pot, a hanging candle lamp, and a night light fashioned like an antique



If the drawing-room is light, a lamp of such tones would be suitable



Excellent for the small family breakfast table, a toasting plate and a reproduction of the French coffee percolator



Wash off broad-leafed plants occasionally. It opens their pores and gives them a chance to breathe

Nursing the House Plant

THE PLANTS TO HAVE AND WHERE TO PUT THEM—HOW TO GIVE THE PROPER DEGREE OF TEMPERATURE, MOISTURE AND VENTILATION—MAGICAL FLOWER GROWING

STEPHEN EDSALL

Photographs by Robert S. Lemmon and S. Leonard Bastin



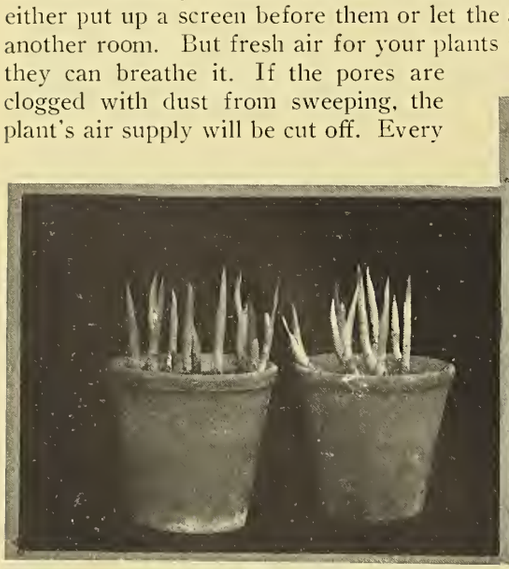
For plants with delicate leaves it is better to wash with a spray. Cover with a cloth when sweeping

BY December those who are taking an active interest in house plants for the first time discover that they fall into two classes—those that thrive and those that merely exist. Yet, with careful, common sense treatment, all can be made to thrive. Thus, the leaves of your favorite plant may be turning yellow and the whole taking on a sickly look. One of three or all three circumstances may have conspired to produce this failure in health: excessive watering, insufficient food, or the lack of pot room. If the latter two are obviously the cause, repotting will solve the problem. Remove as much of the old soil as possible without injuring the roots; cut back the root system slightly, and work in the new soil around the roots. Again, the stems of your plant may be long, lank and weakly, and the whole plant an easy victim to disease and insect invaders. The need, then, is generally more light.

For all house plants there are three prime requisites: the proper degree of temperature, the proper degree of ventilation and the proper degree of moisture. The average plant demands 65° during the day and from 50° to 55° at night. If it drops below that the plants may be retarded slightly. If it comes very cold remove them from the window or put papers up at the window. The latter method, although unsightly, is effective. Never allow leaves or blossoms to touch the glass in extremely cold weather. A thermometer hung up near the plants in the window will assist in preserving the proper degree of temperature. Should ventilation be necessary, do not open the window directly on the plants; either put up a screen before them or let the air circulate through another room. But fresh air for your plants is of little use unless they can breathe it. If the pores are clogged with dust from sweeping, the plant's air supply will be cut off. Every fortnight the foliage of plants should be washed. This may be accomplished by rubbing the leaves slightly with a damp rag or by spraying with water. It might also be advisable to cover the plants when the room is being swept. This, at all events, would save some labor in washing them later.

Moisture is supplied plants in two ways—watering and by the moisture in the air. Too much or too little of one or the other is bound to be fatal. Watering in the case of newly potted plants must be done with caution until the roots have taken hold of the new soil. No fear of over-watering need be entertained if the plants have been rightly potted and the drainage carefully placed. Do not allow pots to stand in plates or saucers of water. When the pots have drained empty the saucer. One of the most practical devices to maintain the proper amount of moisture is by the use of a self-watering pot or box. It is made in two sections, the inner containing the plant; the outer is decorative and contains the water which is applied to the plant by the means of a sponge set in the bottom of the inner box. The sponge draws up the water slowly and feeds the roots of the plant in exactly the right amount to make the life and growth of the plant a certainty.

Over-watering is the most common cause of failure in plant cultures. The amount of water to give depends upon the weather and the season of the year, plants requiring far less water at this season than during the summer, and in dull weather less than in bright. In winter just sufficient water should be given to prevent the soil from becoming dust dry. Cold water fresh from the tap is apt to be injurious. Luke-



The first signs of the magical flower growing—Lilies of the Valley at the end of ten days in the sunlight



The twentieth day sees the leaves beginning to uncurl and the first sign of the flower stalks



A week later the leaves will take shape and the flower heads show the semblance of white

warm water is better for this purpose.

Another element entering into the success or failure with house plants is their selection and placing. The room with sunny windows should be reserved for the flowering plants, those that are valued for leafage alone should be put in rooms where there is comparatively little sunshine. In the instance of ferns this rule does not apply, for ferns do need sunshine. Rooms artificially lighted by gas are particularly unwholesome for them.

The essentials for growing bulbs indoors are that they shall become thoroughly rooted before the tops are permitted to grow. This is done by planting the bulbs in soil either in pots or what florists know as "pans," which are shallow porcelain pots, or in boxes. These bulbs are then put in a cool place in the dark for a period of two to six or eight weeks, or even longer if desired. They should be left there until the roots are well started. In the case of bulbs planted in pots the pots may be inverted and gently tapped, when the bulb and soil will come out in a mass. When the bulbs have been sufficiently long in the pots the earth in the bottom of the pot will be completely covered with rootlets. The bulbs should then be brought into a slightly warmer place with some light for three or four days, and then gradually brought into greater warmth and full light. During all the period of growth the ground should be kept moist without being watersoaked.



Every two weeks give the palms a good soaking; immerse the pot in a pail of water and let it stand there long enough for the soil to become thoroughly saturated

Narcissi take about five weeks to develop from the time they are brought into full light. Hyacinths take a longer time, and tulips about the same time as hyacinths. The Roman hyacinths come in a little less time, while the paper-white narcissus only takes about four weeks. It is hard to hold the paper-white narcissus for late winter. The hyacinths and tulips are hard to bring into bloom before February. The various forms of the yellow narcissus can be brought into bloom from December until the time for outdoor blooms by starting the bulbs early in the fall and bringing them into the light at intervals of a week or ten days. For the earliest bloom it is desirable to get the bulbs started in October, and all of the bulbs should be planted before the middle of November.

Tulips require special care and attention. It is best to place the pots or pans in a box and cover the whole pot with at least two inches additional soil or ashes, and leave them there until the bud has pushed clear above the pot, otherwise the blooms will be strangled in attempting to get out of the bulbs.

Instead of placing in the cellar, these pots and boxes may be buried in the open ground, the pots being covered with four inches of soil. In localities where the ground customarily freezes hard, a heavy coating of manure should be added as soon as the first crust freezes over the bulbs. This layer of manure will prevent their freezing and will permit the bulbs to be removed to the house from time to time as needed.

The hyacinth, paper-white narcissus, and especially the Chinese sacred lily, are frequently grown in water. Special glasses for these bulbs may be purchased, in which they may be successfully grown, or they may be placed in any attractive dish and supported by pebbles. The water should be kept so that it touches the bottom of the bulb.

Nowadays it is a simple matter for anyone, at a small amount of trouble and expense, to have quantities of that most lovely flower of all—the Lily of the Valley—even in the dullest months. Owing to the clever system known as retardation, the roots of these plants, or "crowns," as they are technically called, are prevented from flowering at their proper time. This end is attained by keeping the roots in refrigerators until the plants are required for growth. Thus, if, when we go to the florist's store.

(*Continued on page* 391)



Another few days and the plant is well advanced with every promise of healthy flowers and sturdy leaves



A month's growth in the sunshine following the forcing period in the dark—plants ready for larger pots



The completed growth, the repotting has given the stalks more room, producing a graceful and healthy plant



EDITOR'S NOTE: *The garden club is a great factor in neighborhood betterment. Here is a true story of the work of a certain such club and its accomplishments, taken from the diary of one of its members. What this club actually did should be a stimulus to all who love gardens, and a guide to the ways and means of improving our towns and villages. These chapters began in the February issue, when the organization of the Club was discussed. Each installment shows how the program of activities was followed out.*

WE heard reports of our first year—informally, of course, this not being the regular annual meeting—at the year's final Garden Club this afternoon; and when we look back, we are greatly enthused at what we are certain the future holds for us. For one thing, the idea of garden clubs is growing; how many we have heard of, and how many people have written to us concerning the organization of such a body, I cannot begin to tell—but I know there are a pile of such inquiries in the club archives already. And so many friends of the members have written, in the course of casual letters, something about wanting to have such a club in their locality. Nothing like getting together and creating a little competition!

After a good, general talk which reviewed our work—and play—for the year, we came down to business with a regular efficiency garden talk by a market gardener, on how to calculate the amounts necessary for families of a given size—in vegetables, of course. This man had given special consideration to that phase of intensive gardening, and worked out, in this connection, almost how many seeds of a given thing would need to be sown to provide as much of that particular thing as one human being could conveniently consume during the season—or during the year, if it was an all-the-year vegetable.

Really, the amount that is wasted, through over-calculation, is quite appalling! Two hills of pole string beans, for example, will bear more than one person can eat—unless they live on string beans!—during all their bearing period; three hills of the same variety will bear all that two people will want. Six hills, planted all at the same time, are as much as the gardener who has only four to provide for ought to plant at any one sowing. And, as the best varieties of string beans will bear uninterruptedly for a fortnight at least—my "Kentucky Wonders" do better than this—it follows that the six hills required need not be planted oftener than every two weeks to provide string beans right along during the summer. Each hill is sown with perhaps six or eight seeds, these being thinned to five plants when they are well up and hustling. Bush beans standing in rows must be thinned to 4 inches apart in the row; and this means that the thirty plants counted on as necessary for a "crop" will take up a distance of 120 inches, or 10 feet, straight away—a distance exactly the same as that occupied by six hills of my pole beans, the hills being two feet apart. Rows must be two feet apart; so, as far as area occupied is concerned, neither has any actual advantage over the other. Beginning to plant the first week in May, two sowings a month are to be calculated on up to and including August—eight sowings in all, requiring a total of about 400 seeds, to allow for thinning out.

Peas need to be planted in much greater number to get the same results — for, of course, the loss in bulk through discarding the pods is great, and then peas do not bear as prolifically, ordinarily, as string beans. Ten plants to a person, at least, at each picking will need to be gone over; which means forty plants for the family of four. At the same distance apart in the rows—four inches—the space filled at a single sowing must be fourteen feet long and the next row when it is planted must be full three feet away. Allowing for the failure of some to come up to the mark, it is better to calculate on two ten-foot rows at a time of this vegetable than to depend upon one row 14 or 15 feet long. Sowings of the smooth kinds are to be made every fortnight from April first to August first. With the wrinkled ones, which are tenderer, the first and last sowing ought to be omitted. This means nine sowings of the former and seven of the latter.

Radishes and lettuce are the next most important stand-bys, according to this man. Both of these are sown from the first of April on, twice each month. The latter is sown indoors, however, the first time, and transplanted to the outside; and it is always better started in a seed bed and transplanted, through each successive sowing. One good head of lettuce a day is a pretty fair allowance to make for four people, although it might not be enough for a family that was especially fond of this delicacy. But it is easy to reckon, from this basis, just how much one wants. They may come in between a waning crop of peas which are to be pulled up in a few days, making a row of peas and a row of lettuce, and a row of peas and a row of lettuce. Then a row of beets may be sown to take the place of the peas; and really, vegetables all summer from about a pocket-handkerchief's space seems perfectly feasible, after hearing this "conservationist" talk.

Radishes depend upon how well the four people like them. If they dote on them, plant a lot; if they don't, don't! Even the doters will be satisfied, however, with three five-foot rows, sown every week and thinned to plants two inches apart—and there will be a good many left over. Such a planting, as a matter of actuality, will provide at least ninety radishes—which amounts to two bunches or a dozen a day every day in the week. The rows may be six inches apart; and he suggests alternate sowings, making the rows of the first sowing one foot apart; then the next week sowing between these, thus confining the whole radish bed to a very limited space. Where soil just suits this little root crop, it is better to fertilize it continually and use it over and over.

So on through the entire garden list he went, showing how possible it is to put the whole thing on a basis of intelligent and calculated reckoning, rather than letting it run away, hit or miss.

Corn, of which we always have either a feast or a famine, he

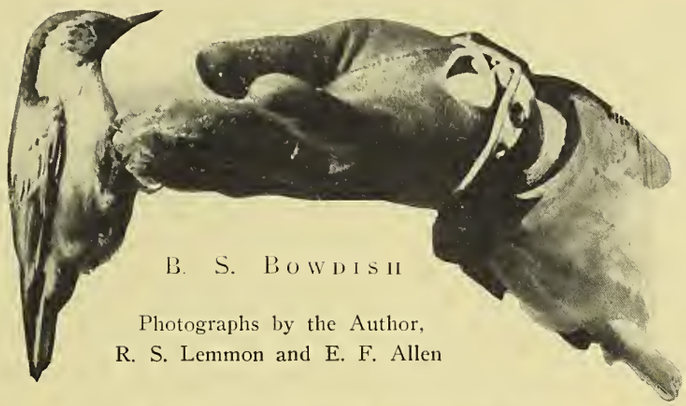
(*Continued on page* 392)

Your Feathered Neighbors

THE MULTITUDE AND VARIETY OF BIRDS THAT VISIT YOUR YARD—HOW TO HELP SOLVE THEIR HOUSING PROBLEM—ON PROVIDING PUBLIC BATHS AND FREE LUNCH COUNTERS

B. S. Bowdish

Photographs by the Author,
R. S. Lemmon and E. F. Allen



The white-breasted nuthatch makes friends readily

THE endless delight of watching the graceful movements of birds, of gathering something of an insight into their life story, the thrill of pleasure that their charming melody and lively calls bring—these are suggestions of the æsthetic advantages of feathered neighbors.

To be relieved in part of the perpetual battle with weeds and the insect and rodent scourges, which, according to the United States Department of Agriculture, cause an annual loss to forestry and agriculture in this country of over a billion dollars—this indicates the economic benefit to be derived from such associates.

A few years ago such a paper as the present one would have been almost a waste of time. Few there were who would have considered bird life seriously, save from the standpoint of sport in the killing and satisfaction in the eating of these feathered neighbors. So rapid, however, has been the progress of general knowledge and public sentiment that today there are few who do not value and appreciate birds as neighbors. The one question, then, is how shall we cultivate their intimacy and increase their abundance in our environments?

Two methods of attracting birds have gained considerable popularity and been used with varying success: providing artificial nesting sites and supplying artificial food.

If we have an abundance of suitable trees and shrubbery about our homes we shall be sure to have at least some of the common birds which seek such nesting sites—the robin, chipping and song sparrows, catbird, brown thrasher and blue jay. As a rule, tree and bush nesting birds seek thick cover; therefore the more densely foliaged our trees and the more numerous and tangled the shrubbery, the more abundant will be such neighbors.

A protected ledge on the porch or under a cornice may prove an acceptable home site for phœbe or robin; a good-sized chimney flue is almost sure to shelter the log cabin of a chimney swift; barn and eave swallows in well-settled parts of the couitry have long since forsaken the ancestral nest sites under overhanging rocks on cliffs, the former to plaster their mud nests on the rafters in welcoming barns, the latter to line the eaves with their bottle-shaped domiciles.

Woodpeckers excavate burrows in the decayed trunks of trees in which to lay their eggs and rear their young. Rarely do they avail themselves of excavations which they find ready made.



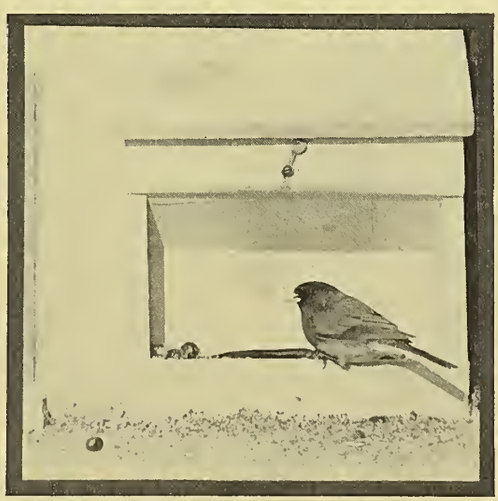
Bluebirds are not at all fussy about the architecture of their home



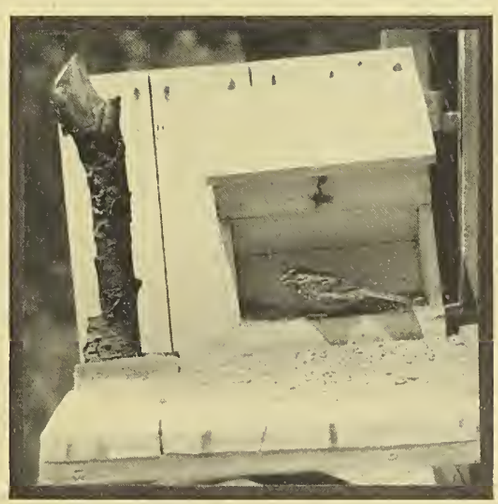
Though not very confiding, the purple finch will not disdain a free home



Some of your feathered neighbors, like the blue jay, nest almost anywhere



After the blue jay had moved out, the slate-colored Junco took up quarters in the box



And even a song sparrow later made itself at home in the same nest cavity



After boring the entrance hole, split the log and gouge out a pocket in each piece big enough for a nest



Working with such a pattern and gauge, a box standardized to the normal size of your feathered neighbors can be made



The completed box, resembling a natural woodpecker's nest hole. Fasten the halves together and nail to a tree

Some birds, such as chickadees and titmice, either take possession of natural cavities or the deserted nest holes of other birds, or make nest excavations for themselves in very soft, dead wood. Still others, such as the crested flycatcher, tree swallow, bluebird, house wren, nuthatch, sparrow hawk and screech owl, always seek a ready-made nest cavity.

Nearly any of these may be attracted to an artificial nesting cavity resembling a natural woodpecker nest hole. Such a nesting box is made by cutting a section of tree trunk of proper diameter and length to provide for the expected tenant, boring an entrance hole a little more than half way through near one end, splitting the stick in half at right angles to the entrance, and excavating in either half a pocket, shaped like the transverse half of a woodpecker nest hole. The form of this excavation, and gauge and pattern for marking and measuring it are shown in the illustration. The halves are nailed together and the box is fastened up in a tree. Baron von Berlepsch, experimenting with methods for attracting birds on his German estate, developed machinery for manufacturing similar boxes, drilling the excavation from the top without splitting the log. He found these boxes very successful, and the property where they were placed was much freer from insect pests than adjoining estates.



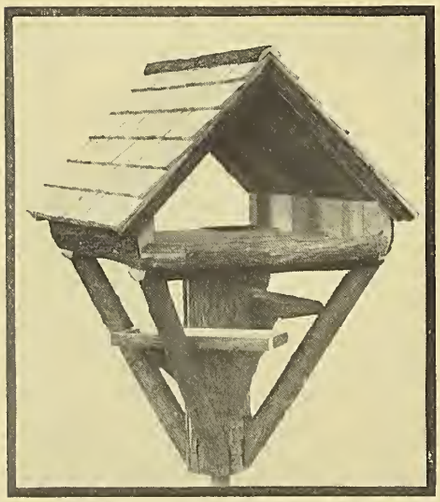
A bird bath in the yard is an endless source of amusement. It can be made cheaply and, with a little care, become a decorative feature of the garden

Bluebirds and house wrens are not at all fussy as to the architecture of their homes. Plain wood boxes six inches square and ten inches deep will do very well for them. A round entrance hole should be cut near the top, and it is well to have a little perch for the birds to alight on when about to enter. There should also be a sloping roof to shed rain.

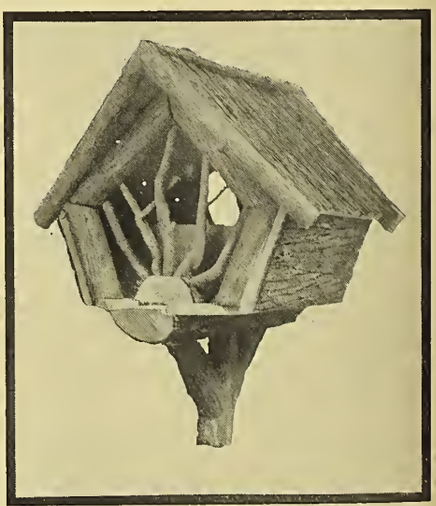
One spring a pair of bluebirds came about the place that the writer had just occupied. Their actions plainly indicated that they were seeking a home and desired to be neighbors. A rough box was hurriedly prepared and nailed up on the barn. Within fifteen minutes the bluebirds were carrying in their furniture—consisting of dried grass and straws. Later in the season the insects that they brought home to the hungry young family were evidence of the value of bluebirds as neighbors.

House wrens will occupy these plain boxes (in fact, a pair took possession of the bluebird box a year or two later), and they are not even averse to establishing a household in an old tomato can nailed up on post or tree. Their pleasing and persistent melody and the activity they display in reducing the ranks of the insect hordes constitute a high rate of rental and make the birds desirable tenants and neighbors.

Providing artificial food for wild birds is done in a number of ways, and the menu offered may have considerable variety. Winter is the season when the birds' natural food



In a formal garden a more decorative bird house can be built of branches and shingled over against storms



Another type of nesting cavity is thatched with bark and protected with twigs that prevent heavy winds from blowing away the nest

supply is likely to be most meagre and to be cut off by heavy snow and sleet storms, but some of our feathered friends are not averse to varying their regular bill of fare by a bite from our "free lunch counters," even in summer. Some people have contended that birds thus fed in summer would grow lazy and allow the insect armies to wax strong; therefore, that they should be fed only in winter to tide them over the season of storm and possible famine. This apprehension is not sustained by the experience of the writer. The birds that sample the spread on the lunch counter may visit it daily, or may not come to it for much longer periods, but in either case the bulk of their food is their favorite insect or weed-seed diet, and it is evident that trees and foliage profit by the results in bird abundance and activity which the lunch counter serves to stimulate.



If you give him a chance, the red screech owl will become quite companionable. Mice are his favorite diet

The first simple methods of feeding have usually consisted in scattering crumbs and seed on porches or in sheltered spots and tying pieces of suet to branches or nailing them on the trunks of trees. The crumbs may attract the slate-colored junco or black snowbird, tree sparrows and chickadees, and even the blue jay has been known to come after some of the larger bits. Woodpeckers, nuthatches, chickadees and creepers appreciate the suet. A lunch counter is provided by a board with slightly raised edge strips, nailed up in a tree and provided with a seed bin and with crumbs scattered on it. The same sort of a counter may be fastened to a window sill—preferably an upper window. The writer improved on the plan of tacking suet on the trees. The latter arrangement permits the blue jays to steal large pieces. A piece of quarter-inch mesh wire screen is bent into basket shape and placed with the open side against a tree. It is held by two little staples below, acting as hinges, and one above, which, being withdrawn, permits the filling of the basket with suet.

Baron von Berlepsch elaborated a number of plans for providing food for the birds, including apparatus for melting suet and mixing it with seeds, ground meat, dried berries and ants' eggs. The mixture is poured over the foliage of coniferous trees, where, hardening and adhering, it remains a rich harvest for the birds.

The writer has for some years maintained a lunch counter or food shelf outside his bedroom window. This is equipped with a food bin or hopper and an upright piece of tree branch in which auger holes are filled with broken bits of nuts, over which melted suet is allowed to harden. The hopper is made after the fashion of poultry food hoppers, an upright supply bin, wide at the top, where it is protected with a sloping, hinged cover, narrow at the bottom where it feeds into a trough as the birds take the food. This food consists of meat scraps and dried bread ground together in such proportion as not to be sticky, to which ordinary mixed canary seed is added.

Later, sunflower seed was scattered on the shelf, in the hope of attracting neighboring goldfinches. This effort has never proved successful, but it did bring the purple finches in numbers, and they maintained a monopoly on the shelf most of the time while feeding. White-breasted and red-breasted nuthatches and chickadees came first for the nuts and suet, and then developed a great fondness for the sunflower seed. Myrtle warblers had been feeding from the suet

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The young blue jay should be fed on bread and milk, hard-boiled eggs and chopped meat, or with any insects available

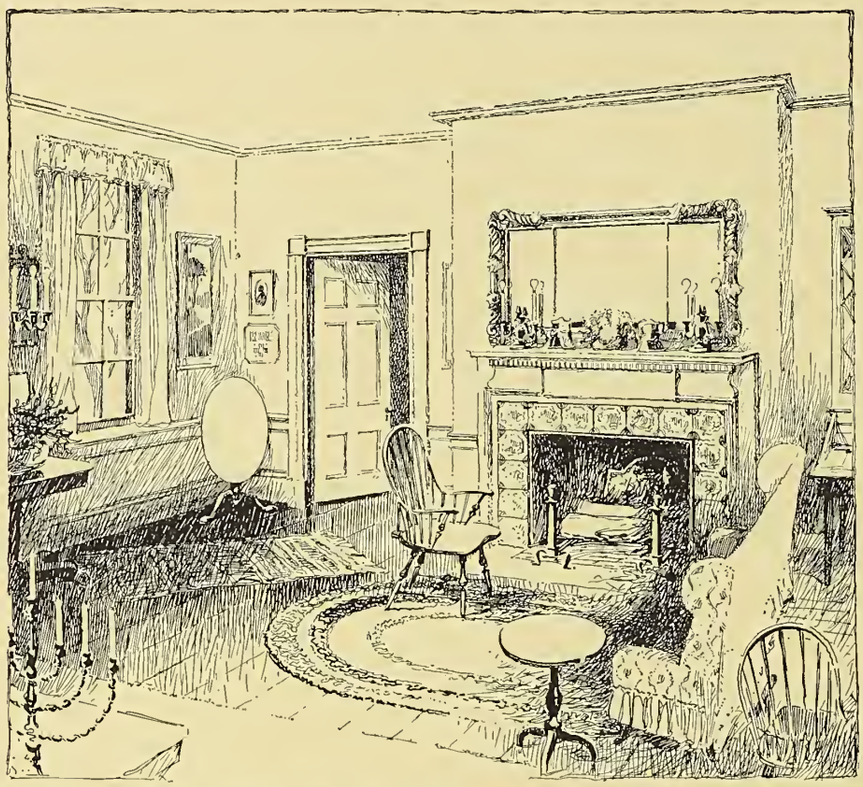


A suet box of wire forms a luncheon counter de luxe. It can be nailed against trees or under a protecting cornice



Taken young enough, the barred owl can be made into a very friendly pet. The blue jay's diet will suit him capitally

The Uses of Woodwork in Interior Decoration



A room of light, cheerful lines, albeit rather plain or even severe

WOOD, WALL AND FIREPLACE TREATMENT FOR A ROOM OF THE COLONIAL FARMHOUSE STYLE

ALFRED MORTON GITHENS

THIS month we are assuming that our room is to be finished in the plainest type of the Colonial, Colonial Farmhouse Style we will call it, the best known here of all historic styles and an American translation of the English Georgian; familiar, homely, albeit rather plain or even severe, but light, clean, cheerful; a style popular and near our hearts. It naturally accords with our house construction, which really has changed little during the past two hundred years in the finish, window and door trim, double-hung sash, and other details that show in a room. It costs less than any other treatment, since woodwork is used sparingly and its mouldings and joinery are familiar to mill-men and carpenters; for what is familiar is both best done and quickest, and, therefore, cheapest in the fabrication.

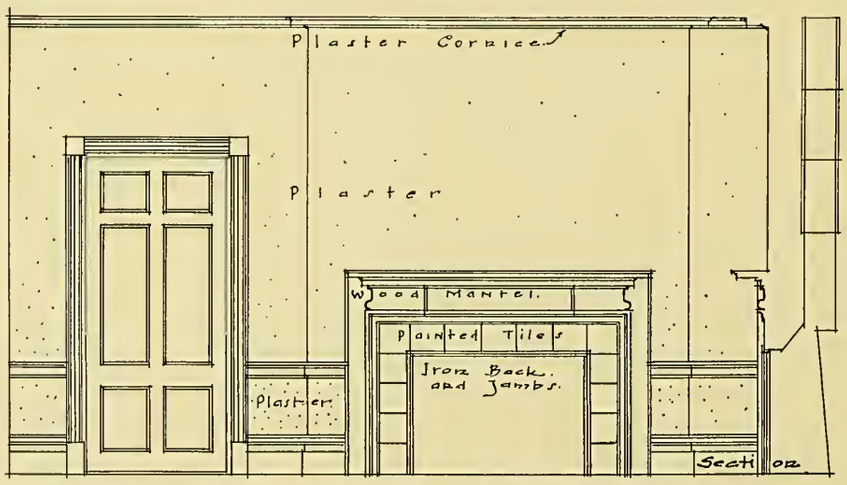
Any elaborate furnishing would not be quite in character. Plain Windsor chairs or stuffed wing chairs are better than the more intricate of the carved Chippendale; braided rugs better than Oriental. We might allow ourselves hand-painted Dutch tile for the mantel facing, and they are neither expensive nor difficult to procure. The inner hearth is best of fire-brick, but common hard brick will answer; the outer hearth of marble if we can afford it, or a continuation of the fire-brick, or common brick if we cannot; fireplace lining of cast iron, plain, or in an old pattern of ovals and sunbursts, or of brick. Perhaps one of the old cast-iron, curved-topped fire-backs with the American or English arms might be set behind the polished brass andirons, though the lining should be plain in such case.

The mantel might either be made specially or bought direct from one of the great dealers, for their Colonial designs are often excellent. Several manufacturers take real old examples as models and make most excellent and faithful copies; they are proud of them and glad to tell you from which famous old house each was taken.

We would prefer one with little or no ornament for our particular room. There are plain mitred mouldings everywhere else, on base, chair-rail and door or window finish, though we have allowed ourselves corner blocks at the doors. These mouldings may be as rich as we please, though they must be delicate in scale everywhere. All the woodwork should be white pine, with only the smallest of tight knots, or else clear whitewood or poplar; the doors should be white pine, if possible.

As to the door hardware, small brass knobs are correct historically, though not commonly met with now; glass knobs are occasionally used, but almost always the original rooms had rim-locks with great, black iron lock-case showing, screwed to the face of the door. Now we use the mortise locks, with the lock-case buried in the edge of the door and only knob and key-hole showing.

The windows would have small panes, twelve, perhaps, to each window. The floor might be soft wood painted warm gray (yellow ocher mixed with the commercial gray floor paint will give the color), or mustard yellow or brown; or else it may be of hardwood, stained and waxed. A smooth plaster cornice may be run at the ceiling, better than wood, unless the walls are painted in oil; the plaster walls may be sand finished and left white, if we choose, or colored a



Woodwork in this room is simple: the mantel can be bought directly from one of the dealers, and the door frames and doors are standard makes

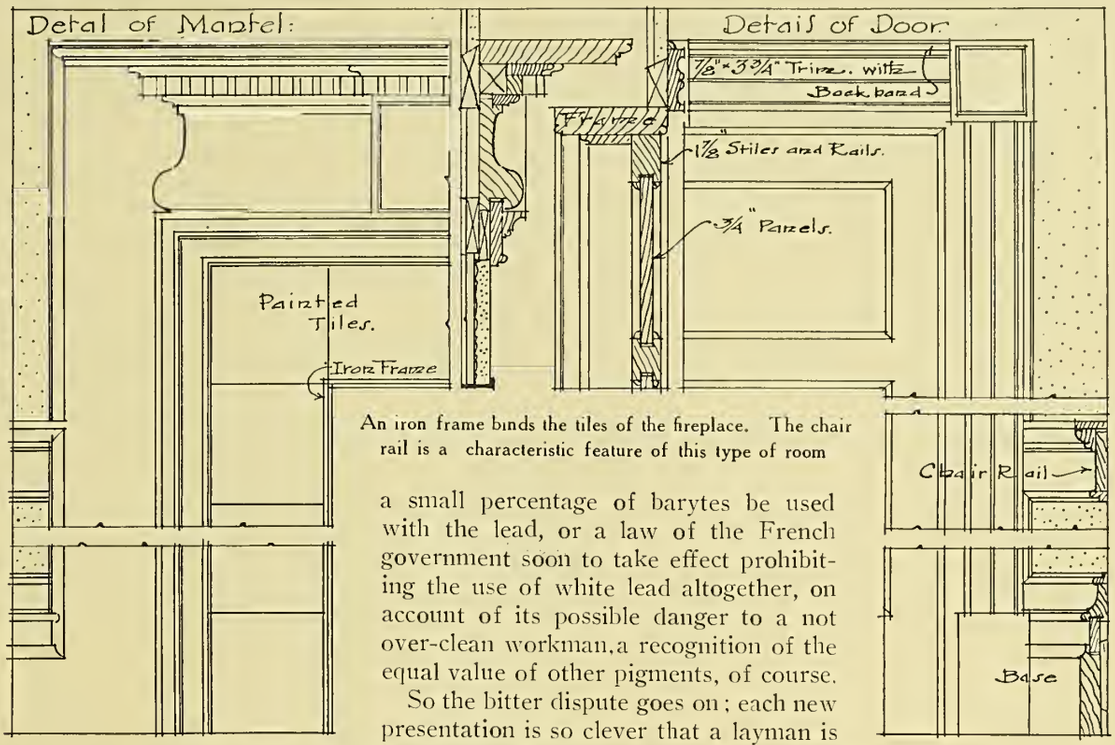
yellow ocher or a yellowish pink; pale blue or green are historically correct, too, but rather cold and trying. Again, the plaster might have the usual hard, smooth finish and be hung with wall paper, preferably in a pattern with white or gray predominating, lest the chair-rail, trim and baseboard be too strongly outlined, for they, of course, would be painted white or a very light gray.

If we desire a perfect white, the ordinary white lead paint is not satisfactory, for the coal-gas and slight cooking gases that permeate a house act on the lead and turn it yellowish, exaggerating the natural tendency of linseed oil to yellow indoors. Sunlight counteracts this and has a bleaching action which keeps the paint white, but in dark corners the yellowish is quite marked. Zinc white seems to keep its color better under these conditions, but, used alone, it is brittle and there is danger of its scaling off. Most house painters use zinc and lead.

Some of the white lead makers deny that zinc helps the paint at all, and claim that lead used alone is the best for all ordinary house work, inside or out. On the other hand, the makers of ready-mixed paint use not only the zinc in combination with the lead, but other pigments in small proportion, as lead sulphate, barytes, silica or calcium carbonate.

The white lead makers cry "Adulteration! Cheap substitutes!" and, with the appearance of truth, since these pigments are cheaper than white lead and the last three perfectly useless if used alone. The mixed-paint makers have prejudiced their cause by not publishing the formulæ on their cans, and have thus given an opportunity to certain knaves among them to make up paint with these cheaper pigments predominating to such an extent that their material has little body or opacity and less endurance.

The white-lead men make the most of this, and point out the danger of buying an utterly unknown material; they point to white lead's long and honorable record, for, until fifty or sixty years ago, lead was the only white paint ever used, and therefore it has stood the test of time. The other side brush this aside as old-fogyism; they instance carefully recorded tests in different cities where hundreds of panels in specially built board fences were painted with different combinations, where in every case the pure white lead paint chalked off long before the combined paints deteriorated. They quote the great railroads whose specifications seem all to require a mixture of other substances with lead; the United States Lighthouse Board, which directs that a small percentage of barytes be used with the lead, or a law of the French government soon to take effect prohibiting the use of white lead altogether, on account of its possible danger to a not over-clean workman, a recognition of the equal value of other pigments, of course.

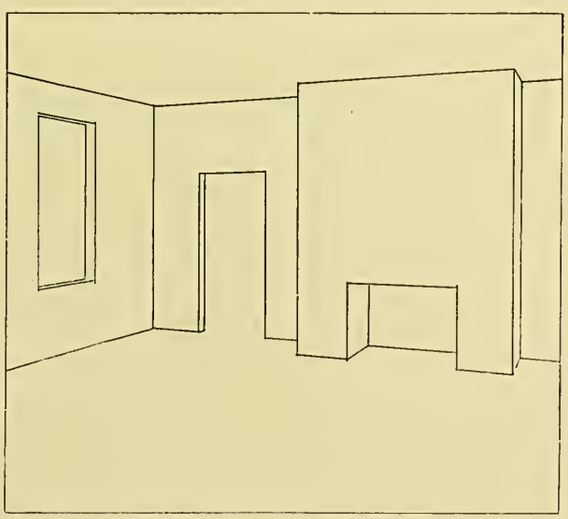


An iron frame binds the tiles of the fireplace. The chair rail is a characteristic feature of this type of room

So the bitter dispute goes on; each new presentation is so clever that a layman is in danger of being convinced first this way, then that!

The dispute concerns the "pigment" only. All paints are essentially a combination of two elements—a pigment, which is generally a metallic powder, and a vehicle; in the case of oil paints, mainly linseed oil. Now, the special quality of linseed oil is that it does not dry in the sense that the water in a water-color or a whitewash dries, by evaporation; but it absorbs oxygen from the air and changes chemically into a resinous substance which, mixed with the pigment, becomes very tough and hard. Its actual weight increases as it "dries," but the process is slow. To hasten it, a "dryer," or "Japan dryer," is added, which is a metallic salt dissolved in turpentine and apparently acts by drawing oxygen from the air and transferring it to the oil.

Linseed oil is sold either raw or boiled. Boiled oil is thicker and darker, and, though it would naturally dry more slowly, the makers mix a "dryer" with it before it is put on the market, so that what we buy dries more rapidly than raw oil. Raw oil is far better in the first, or "priming coat," and, perhaps, in all inside painting.



Comparison of this bare room with the finished product provokes thought, showing one of the many possibilities in room treatment

Turpentine is added to the paint to "thin" it, for the mixed oil and pigment is too viscid to be properly "brushed out" on inside work. If much turpentine is added the paint is "flat," or without gloss; if too much, the paint will "chalk" or rub off when dry.

House paint, then, is composed of pigment, vehicle, dryer and thinner, with perhaps a little coloring added to the pigment. The pigments used in dark paints are quite different, and no lead need be used at all; but we are discussing light paints only. The following, perhaps, would be an average working formula for indoors; the lead should be best Dutch Process white

(*Continued on page* 339)



Old Lights Put to Modern Use



THE SERVICEABLE AND DECORATIVE QUALITIES OF ANTIQUES FROM HOME AND ABROAD— SOME SUGGESTIONS FOR THEIR ARRANGEMENT

AGNES FOSTER

SO much handicraft went into the turning and welding of old lights of brass and copper and pewter, handicraft that served the double purpose of fashioning a thing of beauty and a thing of usefulness, that those who possess such lights should put them to modern use—give them a Twentieth Century justification. An old pressed glass candlestick, for example, may be "as ugly as sin"; if so, to the glory-hole of the attic with it, or to the secret cupboard where the collector keeps his black sheep! But if the shape and proportions be good, put it out to view or give it opportunity to show once more its ante-bellum usefulness.

And there is a modern use for these old lights gathered from every corner of the globe, lights filled with history of the people they have lit of nights in home sanctuary. Some can only be placed around the house as decorative detail, enhancing the value of a glum old piece of dark oak, or completing the feeling of period of an exquisite mahogany dresser.



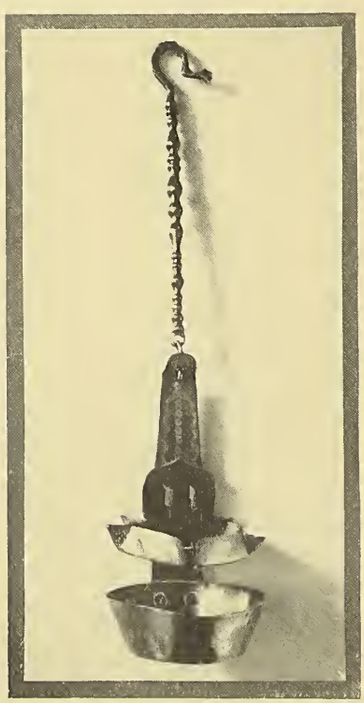
A Roman lamp of brass, a Jewish candlestick and a Spanish church light. The taller two can be used as modern table lights

In a hall of good size, an old ship's lantern—or its excellent and clever reproduction—can well be used. It generally has a base and cap of brass and bands enclosing horn or glass lights that give a warm, soft glow quite sufficient for an entrance. In a smaller hall, an eight-sided tin lantern, brightly scoured and suspended from an odd-shaped bracket, lends a Colonial air.

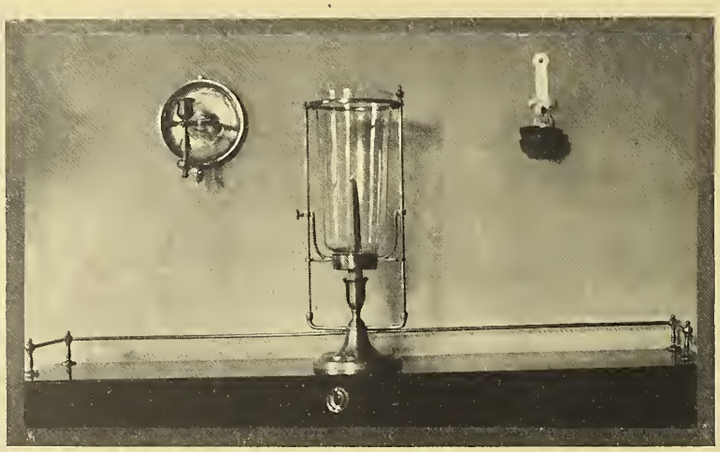
At the stair landing an old Persian lantern, with perforated sides, makes by day a distinguished silhouette; if fitted for electricity it shows up well at night against the darkness above.

One feels that gilt and glass go best in the drawing-room. A set of old Girondolas, their crystal pendants hiding Paul and Virginia, drooping together beneath the palms, adds a touch of old-fashioned sentiment to the mantel-piece. Since crystal pendant lights have come into vogue again, such Girondolas are adaptable to most drawing-rooms.

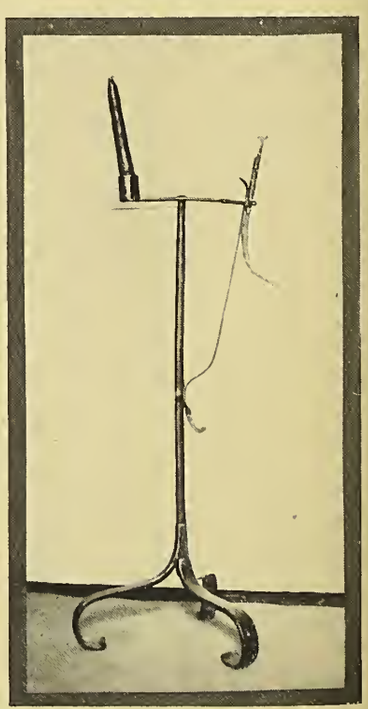
Grouping old lights often proves an effective treatment in the parlor. A dainty glass lamp originally used with sperm oil is easily converted by a Prince's burner into a serviceable lamp for the small table. A simple, ground-glass globe etched with a formal sprig of flowers, will add the necessary complement and lend an 1840 look to it. On either side may be placed glass lamps of the same style, much as they were placed originally, with pewter collars and double-tube wick-holders and a tiny cap hung by its chain. On the table in front of this trio set a silver tray and snuffers, which will complete a pretty group. Or, again, there could be used a larger old lamp—the sort that has a gilt shaft and ornamented globe. Cleverly enough, the electrician can run a wire up the shaft where sperm oil once sputtered. But the steady glow of an electric bulb excuses the sacrilege of its more ancient sputtering sisters of bygone days and usages. Nothing is lovelier in an old-fashioned drawing-room than these lights. Incidentally, they also can be converted into truly serviceable bedside lamps with the



From Provence a five-pointed drip lamp of hammered brass suitable for matches anywhere in the house



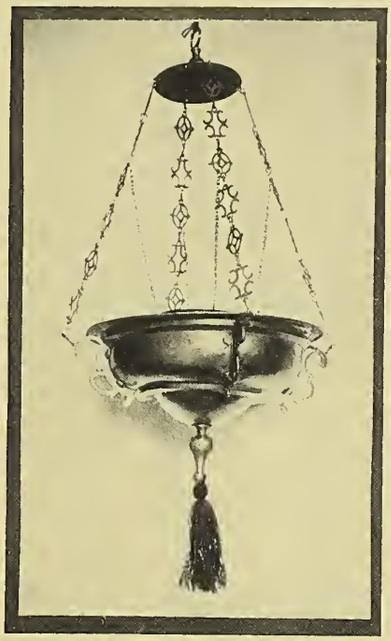
In the center, an old-fashioned Southern stairway lamp with adjustable glass shield; above on the left a ship's "Gimbel lamp"; on the right a "Betty lamp" of bronze



The rosin dip of this Breton hearth light was used ordinarily, the candle for fête days only



A pewter lamp resembling a candlestick, but in reality a font containing oil for the miniature wick



By fitting with frosted bulbs, a church lamp can be made suitable for above the dining table



A Persian perforated lamp of this kind looks best in the hall. It can readily be wired for electricity



From the Dolomites this curious and serviceable candlestick with a hook for the wall

addition of gaily-colored chintz shades.

From North Carolina comes a Southern heirloom —a glass shield lamp, supported by a brass standard. The heavy glass shield fits snugly into its socket, and can be adjusted to guard the flame from the wind. At the top of a drafty stairs such a lamp proves as useful as it is ingenious. Near it can be placed a "Gimbel Lamp." These were used originally on shipboard. It can either be held as a candlestick—for it is pivoted so that it could swing with every movement of the turbulent sea—or else it can be hung on the wall as a bracket lamp; its end being heavily weighted, keeps the flame erect. Graceful and well turned are these simple little ship's lights. They must have been a joy to their makers, for surely they prove so to the collector who is so fortunate as to possess one.

In the living-room the more substantial lights of brass and copper can be used effectively. There is a whole class of lamps fashioned with a wicker-holder for oil and a drip-cup below — the "Betty Lamps" of iron that one sees in every Colonial museum. Abroad, particularly in Normandy, can be found beautifully wrought examples, the brace for the two cups worked in wonderful patterns. Against a simple wall the shadow of such lights is very decorative. The lace-makers of Ireland use a similar light that they hang over the backs of their chairs. Some are pathetic with patching, but, over a low bookcase in a living-room, they are none the less decorative.



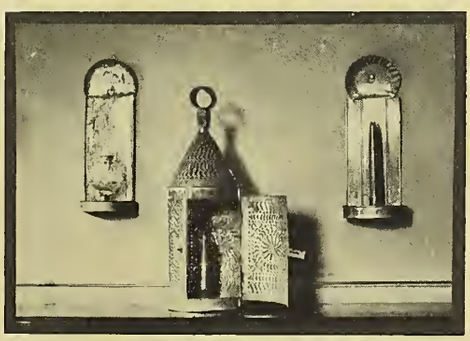
Above is a Moorish lantern of decorative shape; on the other side, a Turkish hanging lamp with glass shaft; below, a Jewish Hanukah light—a good group

In Colonial times the ballrooms of country places were often lighted by oblong tin sconces with hooded tops cut like scallop shells. These were painted with nosegays and sometimes held a Baberry dip or wax candle, or a glass font of oil with a tiny stem for the wick. In some instances the reflectors were circular, with radiating lines like the sun; sometimes a bit of tinsel, fitted into intricate patterns, formed a gorgeous and dazzling background, making a hundred candles of the one. These oblong sconces are still made, and it is quick work for the tinsmith to form a shell above, cutting a semi-circle in the square top. They can be painted to match the chintz hangings in the bedroom —say with friendly birds atilt on a green bowl filled with brilliant flowers. A plagiarism of our Colonial forbears, but most effective!

The Paul Revere lantern, a type quite common, has perforated sides, whose pattern makes grotesque kaleidoscope decoration when lighted. Poor Paul Revere! But may it be said to the credit of our sense of veneration, we fasten to his memory things of beauty.

(Continued on page 400)



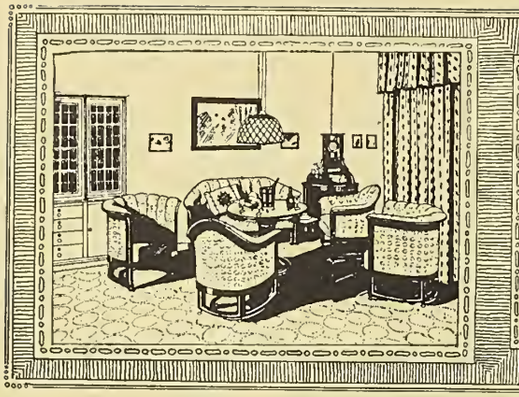


Two tin sconces of Colonial design, and a Paul Revere lantern. The former are popular shapes today and can be painted to match the hangings



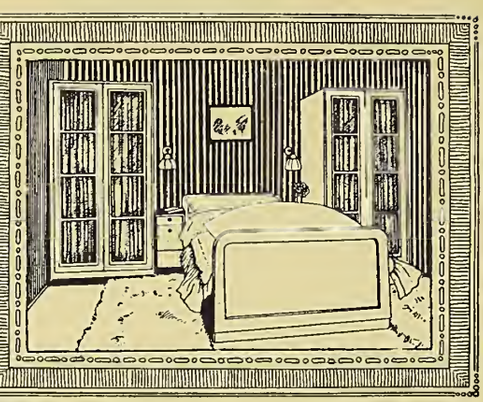
Two tin circular sconces—and below, two pewter lamps for sperm oil. The sconces are useful today if fitted properly





INSIDE THE HOUSE

Timely Suggestions and Answers to Correspondents



The editor will gladly answer queries pertaining to individual problems of interior decoration and furnishing. When an immediate reply is desired, a self-addressed stamped envelope should be enclosed. This department will also purchase any of the articles here described for subscribers living at a distance, or will furnish the names of the places where they may be obtained.

More Chintzes

FOR a number of years Christmas presents have been assuming useful forms, and even the children are interested and pleased with gifts which are neither toys nor games. The little girl will still have her doll on the tree, but, with an instinctive housewife's spirit, she takes a keen interest in something useful and pretty for her own room.

Ever since our fore-mothers (why not?) hung chintzes of quaint design and color at their great Georgian windows, and great-great-great-grandfather went asleep in the chintz-covered chair (with wings at the side and flounces all around), the flowery material has been a favorite with housewives. Discarded in that gloomy and tawdry period (aforementioned—1870-1880) for horsehair and knitted tidies, it has again attained its place of favor in the American home, and from the new designs and delicious colors shown this year, it seems fated to stay. Its use in renewing old furniture or covering cushions for new has been written about often, but it remained for it to become an integral part of the furniture itself. Several stores are carrying this cretonne furniture. Some of it is entirely of the material, put together so cleverly that paste or nails are the last thing thought of in connection with shelves, drawers or neatly turned legs. Other pieces are partly white enamel or other wood in connection with the cretonne or brocade, or whatever material is used. Nothing could be prettier or more suitable for a little girl's room than the set of this furniture seen lately.

The chiffonnier is of white enamel, with cretonne-covered drawers and glass knobs. The woodwork projects slightly beyond the drawers, protecting them from dust, and the top of the stand is a sheet of plate glass, the cretonne showing through. The glass is easily cleaned, and affords complete protection to the material underneath.

With this comes a little desk in the white enamel, with cretonne top, which is hinged in the centre, and may be closed tight and locked when not in use. The contents of this desk would delight any small girl, as it is completely fitted up



One of the many attractive styles of book rocks that are now being shown

with pens, paper-cutter, scissors, held in place by tiny cretonne straps. A blotting pad and day-book bound in cretonne go with this desk, the whole making a charming gift for a little girl.

A sewing table would delight the heart of a girl at all domestically inclined. This, too, is of white enamel and cretonne, with two compartments for work. A novelty of this table lies in the two handles, which make it easy to pick up and carry about.

Made of a darker cretonne or brocade, are the two pieces for the bedroom of the mistress or young lady of the house. The box is for hats, and is of strong material, covered with the cretonne and bound with gimp. It is extra large, to accommodate all sizes in hats, and makes a strong, attractive bandbox for one's closet-shelf, or, if need be, will fit under the bed. The little rack is for magazines in the lower part, in the upper for books, and makes a charming adjunct to the reading-table by the bed.

There are also two odd pieces in silk brocade and mahogany for a boudoir or sitting-room. The table has a glass top, protecting the brocade beneath, which may be lifted, disclosing a large aperture beneath for keeping pamphlets or other articles.

The waste-basket is charming and unique. The side facets are of old, blue Chinese embroidery, the edge bound in gold gimp braid, and the whole set on a small, gilt pedestal.



The serviceableness of this rocker should appeal to prospective Christmas-givers

A Comfortable Rocker

THERE is nothing more uncomfortable than an uncomfortable rocking chair, and nothing that can serve equally well in almost any room of the house than one that rests and soothes while it serves. Those that "catch in the back," those that are too straight or rock unevenly, soon find themselves deserted. What every woman eventually wants is a low rocking chair—a comfortable, safe, snug piece of furniture upon which none of the burden of decoration shall descend, and yet which is decorative in itself. She wants a sewing chair for her bedroom, or a low one for downstairs—one low enough to permit the children to clamber upon it if they will. Of a number being shown this winter few equal for sturdiness of build and beauty of line an antique reproduction fashioned, it is said, after a chair that came over on the "Mayflower." It is made of oak or birch in any color finish, or of mahogany. The serviceableness of such a rocker should appeal strongly to those who have in view the practical side of Christmas-giving.

Ideas for the Handy Man

A MAN may be either economical around the house or uneconomical. This is considerable of a factor if the home be situated in the suburbs, for there are many small items of repair that a handy man can attend to and eliminate the cost of professional labor.

If the man of the house will give his hardwood floors a thorough renovating once a year they will always look fresh and fail to show a worn appearance for many years. For the sum of fifty cents a pound of the best floor wax may be purchased, and this will be sufficient to cover the floors of an ordinary sized house. To treat the floor, first remove all previous finish and then apply two good coats of filler, forcing it well into the pores of the wood. After the filler has been on for twenty minutes the surface of the floor should be rubbed off with excelsior, and after that wiped clean with waste or a soft cloth. The filler is then allowed to harden over night, and the next day the floor is treated in the usual way with varnish and wax. Floors treated this way once a year, with an occasional waxing, will keep in perfect condition.

The handy man will also replace all broken window glass, and when the hinges of a door squeak he can raise the pin which holds the parts together and put a few drops of oil on the pin and on the parts which bind together.

If the door sticks after it is closed, and many times you almost lose all the patience you have had given you in trying to pull it open, call the handy man and have him remove the door and plane off a little of the bottom where it catches. If a piece of tallow candle is rubbed along the surface before the door is rehung it will work still more smoothly. Drawers or window sashes or screens that refuse to slide easily may be coaxed into good humor if a little lard is rubbed along the edges.

The handy man can also prolong the life of your window screens if he will give them a coat of black paint each fall after they are taken down. And do caution him not to put the storm-doors or storm-windows, or, in fact, any of the screens or screen doors, in a damp place where they will warp.

From a small piece of copper mesh wire can be cut some small discs that will fit exactly into the waste pipes of the bath-room bowl, the bath-tub and the set-tubs. These will prevent lint and other foreign matter from getting down into the pipe and clogging it up so as to necessitate a visit from the plumber.



Handy devices for the kitchen—a string-box and a spice container

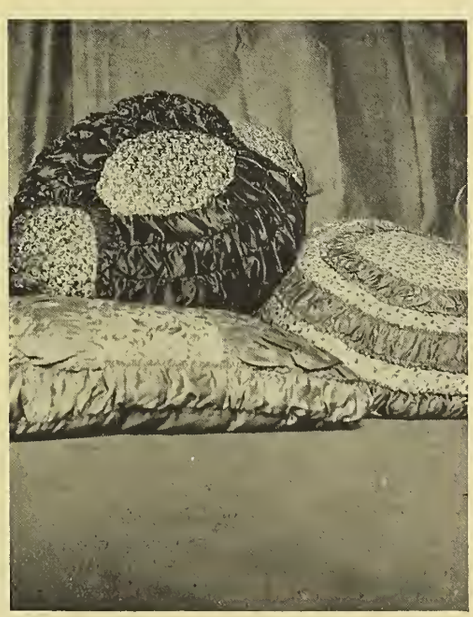
He can also help you economize on your gas bill if you cook with a gas range, by cutting two pieces of galvanized sheet iron, one piece 6″ by 6″ and the other 8″ by 8″. Place these over the flame and set the pots or pans on it. It has the advantage of holding the heat and requiring less gas, besides keeping the vessel from burning in the centre.

If mice get into your sideboard, tack over the back and underneath it a large sheet of wire netting.

If the inside lining of your refrigerator has become unsightly, give it two or three coats of white enamel paint, and when finished you will think that you have a new article.



Sewing table and hatbox, illustrating the new use of cretonne



Cushions in flowered satins that suggest the dress-fashions of last year

The New Cushions

STYLES in housefurnishings have a most interesting way of following fashions in dress. Think how the Modernist idea in decoration went along with Poiret's brilliant dress conceptions! In the home you saw the same vivid colors that met your eye in the street. It was all very natural indeed.

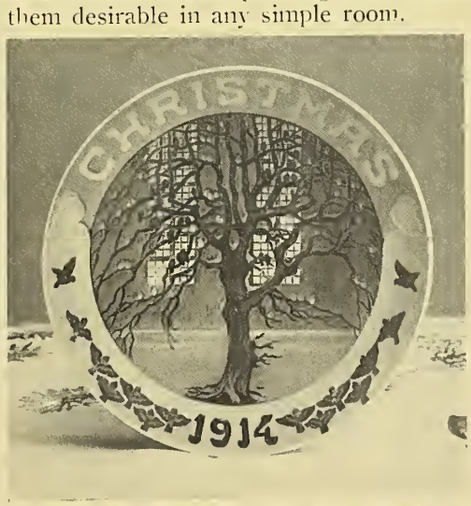
This season the shops are showing some cushions which have their inspiration in the Louis XVI styles of last spring. Do you remember those panier and puffed dresses of sprigged and flowered silks? The new cushions one sees are just as lovely.

Like the dresses, they are made of flowered, printed satins combined with plain fabric. They are puffed very generously, and some have the puffings separated by cordings of the satin. The colors are delicate, like the dainty French styles. Green, rose, old blue and gray are used mostly. Black is also much in evidence, as it is in most modern housefurnishing.

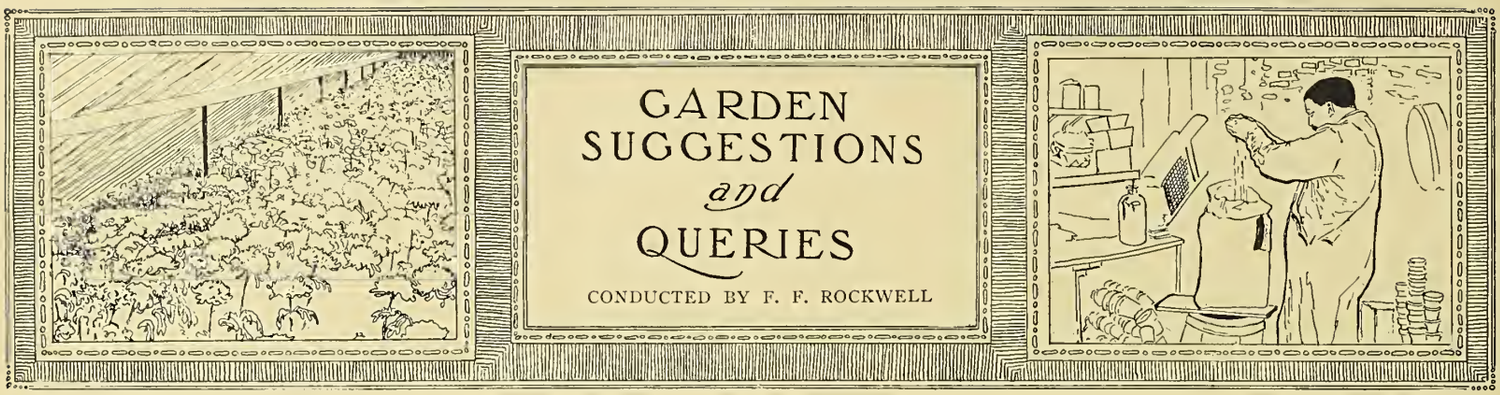
The shapes are delightful; long, flat oblongs, circular puffs or ellipses. In the illustration the upper cushion is elliptical in shape, of black satin, very much puffed, with three inserts or panels of the flowered printed satin. To the right is a charming, round pillow of the flowered satin in tints of blue and rose, with two circular puffings of the rose-colored satin. The oblong cushion is a delicate green combined with satin in a large pompadour design.

Other cushions are of printed shantung combined with black or gray satin. There is being shown the newest shape in cushions: the cylinder. This form is developed not only in the dainty silk, however. It may be had in more formal fabrics like velvet, with appliqués of gold braid and gold tassels at the ends.

But there is nothing formal about the cushions. They are dainty and delightful and are made to be used. They are particularly good in rooms furnished in the French manner, but their soft, agreeable colorings and pleasing form make them desirable in any simple room.



A charming Christmas plate that would make an excellent gift



Winter Gardening

There are still a few things to be done during the early days of December. The little odds and ends which may have been overlooked in the harvesting rush should be cleaned up. Every scrap of refuse and rubbish should be either composted or burned, according to its character. All tools should be "checked up" and put under cover, being oiled and wiped clean with a kerosene cloth at the time. This will save rusted nuts and gears, missing attachments and other aggravating delays in the spring. It is a good plan to sharpen up all hoe and cutting tools now. In the winter you cannot do it so conveniently, and in spring you will be too busy. Sharp tools cut your work in two.

As the ground freezes hard, those things which require winter protection should be looked to. Strawberries and onions and spinach for taking through the winter, the asparagus and rhubarb beds, if they have not already been done; the hardy border and bulb beds, newly planted shrubs, the rose garden, the azalea bed, will all require mulching. Your mulching material—leaves, marsh hay or stray dry manure—is, or should be, on hand. If not, get busy and procure it at once. A supply of evergreen boughs, if they are available, should also be obtained, as they are not only excellent for holding the mulch in place, but remain attractive in appearance through the bare winter months. Where these are not to be had, old boards will answer the purpose. Narrow chicken wire, run around the edge of the bed and held in place by short stakes, provides a very neat and effective method of keeping the mulch of leaves in place; a few boards laid across the top will keep them from blowing away until they become "settled."

Teas and tender hybrid tea roses, and standard or tree roses, require special protection. Straw jackets, bound in place with heavy tarred twine, may be placed around them. A surer and easier way for the latter is to have them growing in large pots, or, better, plant tubs with handles, such as are used for tender hydrangeas. These may be moved, after moderate winter quarters, where they will be protected from too severe freezing, but will remain cold enough to stay dormant until spring.

Where experience has proved that the winters are too severe for the varieties of raspberries which may be grown, they may be given protection by bending them down, after the old canes have been cut out in the fall, and shoveling a little earth on the ends to hold them in place. This in itself is a good deal of protection, but if not enough, a mulch of hay or cornstalks



Frames in active use should be watered more sparingly as the days grow colder

may be spread over the whole bed. It must, however, be removed in the spring before any growth starts, or the canes will root where covered with soil.

After these things are done, take advantage of every sunny day to get the winter work started; pruning, the first "dormant" spraying, brush cut, stones or rubbish heaps removed, or any other cold-weather job which may be waiting. The pruning of young trees is comparatively easy—"prune to an open center," or so that a low, spreading head is developed, being the rule to follow. But old trees that have been neglected for a long time are a much more difficult job. With such you should aim to do three things: cut out all dead, diseased and "barked" wood, remove all brushy and surplus growth, and, if possible, lower the head by cutting out the top and saving clean, young growth on the lower branches. With grapes, nine people out of ten don't prune enough. If the vines have been cared for regularly everything should be cut away clean except three to five of the canes which bore this fall. These should be cut back to a few buds—eight to twelve—each. Vines growing over an arbor, or which have gone without pruning for a number of years, should have the laterals cut back to a few buds each.

The Frames and Hot-Beds

Even if you do not plan to keep your frames busy all winter, do not neglect them now. After the spring supply of plants is removed the frames are frequently left to themselves. By fall they are grown up to grass and weeds, which are allowed to go to seed and finally to freeze into the soil, even if the tops are cut off in the late fall clean-up. Fork the beds up now, removing all old bunches of roots, etc. If you have manure available, put on a good dressing of it, both to enrich the soil and to prevent its freezing hard. A mulch of leaves on top of this will be of still further advantage. In the spring the leaves may be taken out and composted, and the manure, which will be in fine condition, forked in. See to it also that a supply of earth and compost is put aside for use in starting early plants next spring. A barrel of each in the cellar, ready for flats in February or March, may mean a great deal to next summer's garden.

Frames in active use should be watered and ventilated more and more sparingly as the days grow shorter and colder. The use of double-glass sash has greatly increased the efficiency and the pleasure to be had from frame gardening. The double layer of glass, which takes the place of a mat or shutter, admits the light, while keeping out the cold.

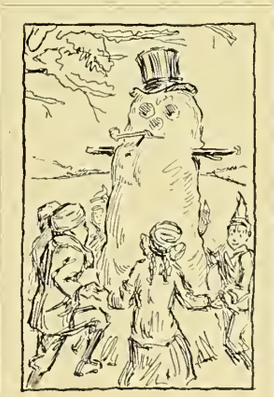
THE GARDENER'S CALENDAR

Wherein is laid out his daily work for the year, together with sundry facts useful or interesting

Twelfth month
Morning stars—Venus, Saturn

December, 1914

Thirty-one days
Evening stars—Mars, Jupiter

Sunday		6. ☺ St. Nicholas' Day—the patron saint of sailors as well as of children. When the bulbs that are being forced show color in the buds bring them into sunlight.	13. ☾ Many things of the garden make delightful Xmas gifts; choose a book, or a plant, or a tool—or a set of seeds—for your suburban friends.	20. ☺ Beginning to-day, learn the outlook for fair or foul weather for the year, by letting it and the eleven succeeding days represent the year's months in order.	27. ☽ Black alder, though leafless, is dazzling with red berries all winter and will grow anywhere. This also must be planted in "pairs," though 5 berry-bearing or pistillate plants to one staminate will do.
Monday		7. ☺ Put them again into shade when the flowers have opened, to make them last. Be on the lookout constantly for hibernating places of insects, and surely destroy them.	14. ☾ Washington died 1799. Third anniversary of the discovery of the South Pole by Roald Amundsen.	21. ☺ The Pilgrims landed, 1620. To-day is the indicator for February's weather.	28. ☽ Bittersweet and the showy red-barked dogwood of the wayside—kinnikinnick—and barberries are all useful for decorative use. And almost any garden may have a clump of galax with its splendid leaves.
Tuesday	1. ☽ Garden work is pretty well over for this year. Clean and then grease all tools thoroughly before leaving them for the season. Begin to put out suet for the birds.	8. ☺ Crocuses need but a fortnight's forcing, therefore bulbs set in a pan now will be in bloom for Xmas if kept in the warmth and sun. A 6-inch pan will hold a dozen bulbs.	15. ☾ Go over the vegetable and fruit stores often enough to keep them free of decaying specimens. One bad apple will spoil its fellows in bin or barrel in no time!	22. ☺ Winter begins to-day—which is the indicator for March. Seeds of lettuce, radishes and spinach sown now in hotbed will furnish these late in March, January and February, respectively.	29. ☽ Time to get at the garden reading now; learn why, for example, a single tree of holly will never bear fruit. Sassafras also has this peculiarity—and quite a number of species.
Wednesday	2. ☺ Full moon 1h. 21m. P. M. Newly-planted trees may have to be protected from girdling by mice and rabbits; band them with a strip of tar paper, its lower edge tight to the earth.	9. ☺ Grapes may be pruned now. Mulch strawberries with strawy material, and hold in place by throwing a few shovelfuls of earth on top of the mulch.	16. ☺ New moon, 9h. 35m. P. M. Now is the time to dig up rhubarb roots and asparagus roots for forcing next month. They force readily in a warm cellar where they can be kept moist.	23. ☺ April's indicator. Has your garden anything that will afford Christmas house decorations? Are you quite sure? Look everywhere—carefully—not sacrificing evergreen branches, of course.	30. ☽ Study the errors of the year past in the garden, and learn now why failures were failures; and map out the plans for another summer, profiting by these experiences.
Thursday	3. ☺ Paint the nests of gypsy moths with creosote, and look up the subject of winter spraying and pruning generally, to be ready to act next month—or act now, if weather is favorable.	10. ☾ Last quar. 6h. 32m. A. M. It is interesting to bring cocoons of various kinds indoors and put them into wire netting cages to study. Leave them on the branch, bringing it in, too.	17. ☺ Eleven years ago to-day — no more — the Wright brothers made the first successful flight with a biplane.	24. ☽ First quar. 3h. 25m. A. M. To-day shows May's weather. If there are no Christmas trimmings growing there, note the deficiency and remedy it before next Christmas.	31. ☽ Keep the notebook going all through the winter as well as in summer; for the weather records alone are invaluable garden data, and constitute really a kind of garden insurance.
Friday	4. ☺ Washington bade farewell to his officers, 1783. Coldframes containing any kind of plants should now be covered at night with mats.	11. ☾ Now is a good time to get bargains in cyclamen bulbs for flowering *next* Christmas.	18. ☺ This is a good time to spray such roses as are not under cover with whale-oil soap solution for scurfy scale. Use a pound of soap to a gallon of water.	25. ☽ Christmas Day. Be sure that the birds have their dinner—suet and peanuts, and a shallow dish of water renewed night and morning if the weather is freezing.	
Saturday	5. ☺ When snow comes, conserve it by banking it up around trees, etc., and over borders, thus providing for a continuance of Nature's best mulch. It thaws less rapidly when thus banked.	12. ☾ Buy plants of *Astilbe Japonica* now for Easter flowering. It is the plumy spirea of the florists, and nurserymen sell the plants for from 30 to 50 cents. Keep it warm and growing.	19. ☺ Tulips, slow in forcing up to now, force easily from now on, and may be brought to flower in four to five weeks.	26. ☽ Holly is hardier than is commonly supposed, if put in a *winter shady* place and sheltered from northwest winds. Strip the leaves when planting it, and get staminate and pistillate plants to have berries.	

"If New Year's Eve's night wind blow south, it betokeneth warmth and growth;
If west, much milk and fish in the sea; if north, much cold and storms there'll be."
"Chaste as the icicle, That's curded by the frost from purest snow."—*Shakespeare.*

All kinds of weather this month, from thunder and lightning to blizzards; cold and stormy after the middle of the month.

EDITORIAL

THE FEAST OF THE OPEN DOOR

IT is one of the happy paradoxes of this contrary old world that in our Christmas hospitality we celebrate an act of unparalleled inhospitality. Wide open we fling our doors and bid the stranger welcome, as though to make reparation for the night when all doors save those of a stable were closed against a Stranger. We would make all children happy on Christmas Day, because of a Child unhappily received ages ago. What dumb cattle saw, what face lowly shepherds gazed upon, we strive to trace out in the faces of those who come to us at Christmas time. Sophisticated are we, hardened to sentiment and schooled to logic, yet who of us would close his door on Christmas Day lest mayhap he shut out someone bearing good tidings of great joy?

One likes to think that the inhospitality was perhaps not so wretched; that things were made a mite less uncomfortable in that stable that night. Perchance a thoughtful one smoothed down the straw in the manger and covered it with a cloth so all would be soft and sweet. Perchance a shepherd hung his cloak over the doorway, that no unruly draft come in.

And there must have been—this in all reverence—a striking contrast between the lowliness of the scene and the kingliness of the Wisemen's gifts. Gold, the unbelieving eye would see, and frankincense and myrrh; though from their sight would be withholden the symbolism.

Readily could the pen run on to tell of other possible contrasts and contradictions then, of contrasts to-day and contradictions. This alone remains for us to know, however: that those gifts and ours were, and are, more than their substance, and that the greatest gift of all is hospitality. We keep at Christmas time the Feast of the Open Door.



Hospitality is difficult to define. In each corner of the world it bears a different aspect. By the New Englander it is expressed in one fashion; by the Westener, another; by the Southerner, still another. What is hospitality on the desert is foolish recklessness in the home; what in the home, scant welcome on the desert. Because of those varied interpretations we can never make a general ruling for it, save to say that it is an intangible thing manifested mostly along tangible lines. It is a thing so tangible as to do with mundane matters, like chairs and doorways and cushions; a thing so intangible as to hide behind a smile.

In their endeavor to make each room express its proper individuality, decorators have endowed certain tasks to certain parts of the house. Thus the hallway must lend an air of welcome, and with studied effort are dark hallways made light and little ones large. The guest room must bring the boon of comfort to the tired stranger and the cheer of one's best possessions.

The development of this expression of hospitality has had a devious climb up to its present-day perfection. It has grown with the spirit of democracy into a distinct part of the home life. There was the guest chair of the mediæval household, a huge affair set near the hearth. There was, in the past century, the front parlor—discreetly shuttered and darkened—whose opening was the manifestation of great welcome on the part of the host. To-day the spirit of hospitality has grown to include the entire house. We have learned that the best way to entertain a friend is not to entertain him at all, but to throw open the entire establishment to him. Let him browse among our books if he will; let him wander in our garden; above all things, let him not feel that only the guest room has been reserved for him.

Hospitality of such generous proportions is a far cry from the day when primitive man offered the stranger his best bear-skin rug in his hut. What was once offered a king is now offered an ordinary mortal. It would seem that the world can't quite forget that once it let a King sleep in a stable.

Another thing have we learned about hospitality—that its highest aspect is attained only when the labor and the joy, the thoughtfulness and the unselfishness, are shared alike by him who welcomes and him who is welcomed.

We cannot gainsay it, there are guests whose coming is importune and often unwelcome. But if the call is unsuccessful for the host, how much less successful is it for the caller? No, it still remains true that, welcome or unwelcome, the act of hospitality is a thing shared, a giving and a taking. Reams have been written on what the host should do; what devices he should use to give the aspect of hospitality and cheer to his home. And somehow the conception has gone abroad that all the stranger must do is to accept what is offered him. Perhaps it was part of the wisdom of the Wisemen that they brought gifts. Surely it is the wisdom of the guest that he also bring gifts.



Princely gifts are there to bring as a guest. Silent appreciation is one. Let us as guests ever feel more than we say; ever understand and appreciate more than we voice. For it is one of the singular returns of silence that it gives us greater appreciation and understanding—and that it is the basis of true friendship, whereon hospitality is founded.

Acceptance we can bring. And by this is meant more than the acceptance of things as they are—the pleasant surprises that intimacy will vouchsafe. We must accept the atmosphere of that place and make it ours for the time we are there. Being a guest constitutes the act of looking through another person's eyes, and one of its finest returns is the ability to see life—the life of home, its burdens and its happy tasks—from another angle. Before we can attain this we must be mentally malleable to our hosts. The inscrutable guest is a contradiction in terms.

And joy, too, we can bring—the joy that springs from little things; from such things as the host may have long since forgotten or tired of. To find a book, to catch a glimpse that has become familiar to the host; to see a little trait and to be happy for it; such a gift of joy makes almost divine merriment in a household.

Each of these gifts brings its own reward, but the greatest of all rewards for the guest is the ability to depart. By such is not meant to depart in the manner society terms "gracefully," but to depart knowing that ever afterward that door is open unto you.

For the secret of doors is that they never were intended to be closed at all; their being shut is but an incident in their careers. They were made to pass through; they were made to look through. Perhaps the latter is also true of the window, but the vista through a doorway and the vista through a window differ radically. The one frames a vision that is to be beheld; the other, one to be attained. The window shows no way for the feet to tread. You see the far horizon, but the beginning of the journey thither is hidden. Through a door you see both the horizon and the path that leads to it. If one be outside the house there is also a radical difference between the door and the window. To look in at a window and see the cheer and light rarely arouses more than a feeling of curiosity. You pass on your way. To look in through an open door is almost an invitation to enter. You feel impelled to go in.

Here is a saying of Rabiah—a quaint touch of mysticism. A man who was beside himself cried out: "O, God! Open a door through which I may come to Thee!" Rabiah happened to be sitting near, and said: "Thoughtless one, is the door shut?"

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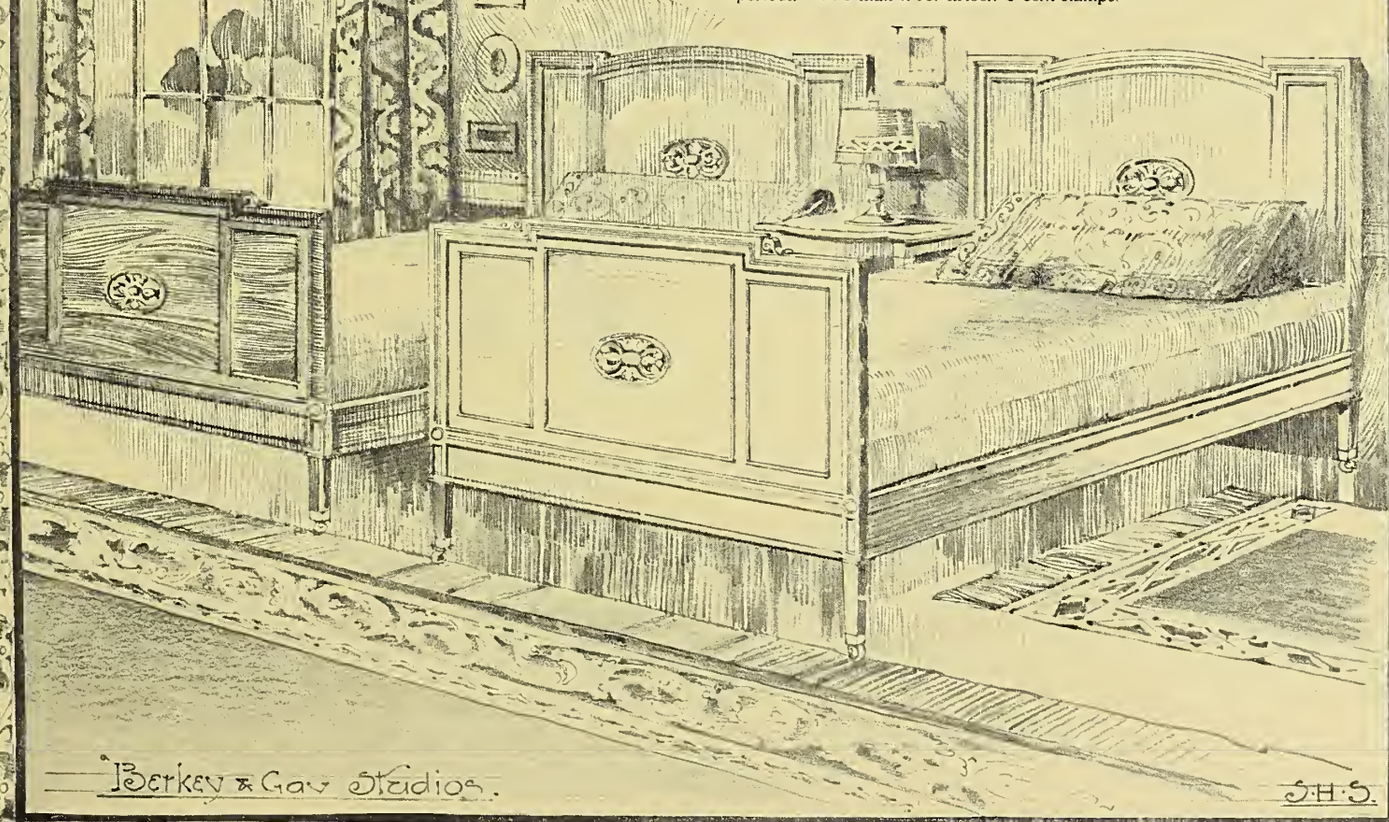
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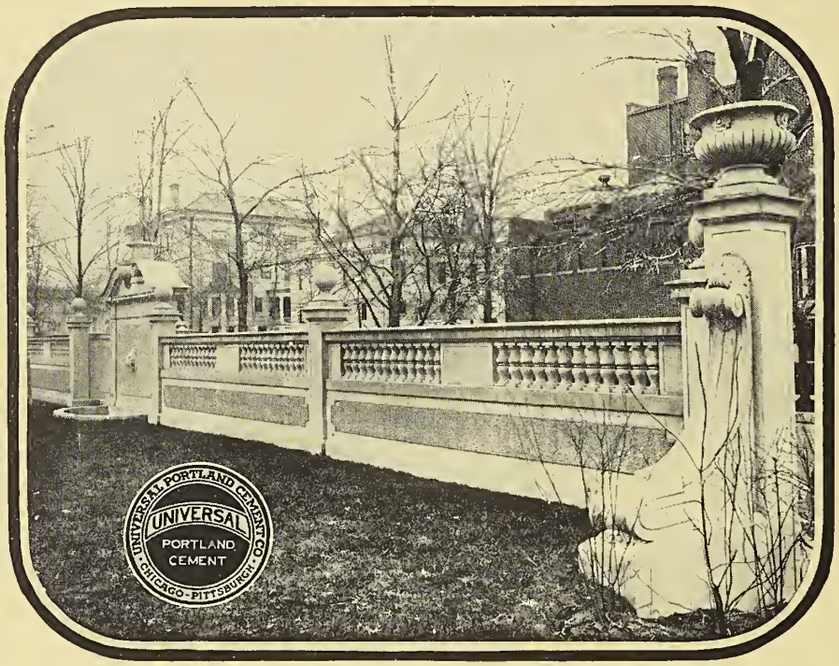
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The Children's Rooms

(*Continued from page* 353)

color repeating the gray of the lower wall. The floors, of hardwood, were stained a greenish gray. The rag rug, made from terry, is also gray green.

As the room is used merely as a sleeping place, the furniture needed was of simple character. An old drop-leaf table, a small rocker and a dresser were the only pieces, with the exception of the child's crib, considered absolutely necessary. Being of indifferent and inharmonious finish, table and dresser were painted a warm, cream color, several coats being applied, each rubbed down with sandpaper. Flat paint, not enamel, was used, giving a dull finish. A scarlet line was painted on the table top, encircling it about six inches from the edge, and the end panels of the dresser were treated in the same way. A Japanese stencil was used to apply a design of rabbits in the corners of the table top, inside the line, and the same design was put in the dresser panels. In both, scarlet paint was used. The rocker, certainly seventy-five years old, was picked up in a country woodshed for a quarter of a dollar. The rush seat cost a dollar, and was woven by a country craftsman. The chair was painted scarlet, like the stencils, a warm Japanese red, with plenty of yellow in it, which took the amateur decorator some time to procure, by mixing, but proved uncommonly satisfactory when finally attained. The bed, a crib with brass knobs, was given a coat of creamy paint to make it match the other furniture, and the brass knobs were remorselessly covered with the rest, doing away with a discordant detail commonly thought inevitable.

A decorative note is given to the room by some small Japanese prints of birds and animals that cost, bought of a Japanese importer, twenty-five cents apiece. They were passe-partouted in gray green, and for hanging them bright scarlet cord was found in an embroidery shop. The silk cord is suspended from two points, giving two vertical lines that repeat the color of the furniture stencils. Blossoming geraniums in little pots lend an added touch of scarlet, as well as of gray green, accenting the color scheme. Very simple, with nothing superfluous, this little room is a hygienic place for sleep, with cheerful and harmonious surroundings for its small owner when he wakes up of mornings.

A moderate-priced set of furniture designed for a child's room is being shown in the shops. These pieces are reproductions of Colonial models, built in mahogany, with a beautiful dull finish. In size they are only slightly beneath the normal grown-up size, ensuring comfort for small owners, while they will not quickly be outgrown, as is the extremely small furni-

ture that, because of its short-lived possibilities of use, is not practical for ordinary householders, however charming its Liliputian effect. There are small-sized Colonial style chairs and rockers that go well with this, and a small chintz-covered screen. Little Chinese hour-glass chairs go well with mahogany, and cost one dollar fifty each. Since they are very small, they do nicely for a child's first chair.

A pretty, white-painted set in dull finish is of very plain design and quite small, the bedstead costing fourteen dollars, the dresser seventeen fifty, a chiffonier with glass, fourteen fifty; without glass, twelve dollars. The bedstead has a picture inserted in the headboard.

A white maple set put on the market last season is finished in enamel. The bedstead, dresser, toilet table and two chairs are sold at ninety dollars, and the set is an uncommonly attractive one for a girl of from six to fourteen years, as it is not very small, and is extremely good in design. For the small boy's room the style known as Mission proves durable and pleasing. In the best makes of this style, the original models, not the debased imitations, there are wardrobes, bedsteads and dressers fitted specially to the needs of the child, and their warm, brown coloring when built in oak, or cool gray if maple was the wood employed, gives pleasing results with woodwork and wall coverings planned in harmony. A plain furniture that comes from Boston is very reasonable in cost, and its freedom from superfluous ornament is refreshing. Children's armchairs and rockers in this make cost four dollars and twenty-five cents and four dollars and fifty cents, respectively, while a little reproduction in chestnut of the famous Windsor chair model comes at two dollars, and a round chestnut table of thirty-inch diameter costs three dollars. Iron cribs procured of this Boston manufacturer cost from about ten to thirteen dollars, with from two dollars for a "soft top" to nine dollars for a horse-hair mattress.

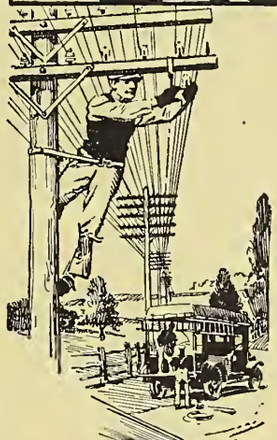
An oak screen with burlap covering can be had for six dollars. A brass bed for a child costs usually about twenty-five dollars, including a hair mattress.

Rugs are woven by the women who still, in smaller towns and villages, keep up this handicraft, for about twenty-five cents a yard, if material is furnished. Rugs woven from cretonne are sold in the shops in all sizes, a rug three by six feet costing, in a duck design that appeals to a child, about three dollars. If there is much ornament in a room a plain rug is preferable.

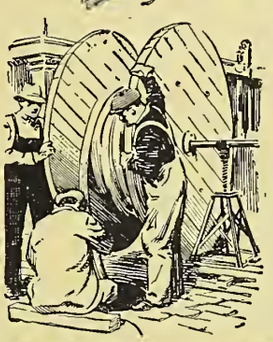
In planning the child's room, pictures and decorations, as well as the colors of walls, woodwork and furniture, are selected with all possible regard to the chosen color scheme. The plain walls of the hygienic room need pictures, and there are the best of pictures to choose from; the color prints that come to us from sev-



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eral different nations. The most interesting and harmonious collection of prints is, however, that taken from one source. If photographs of Madonnas from Italian old masters are desired, then several of them of about the same size and tone adorn the walls. If German color prints are decided upon, it is found that a few of these, and these only, give a unified effect. Japanese color prints of birds and animals, combining truth to nature with beautiful color and line, are, it is discovered, seen to best advantage when not combined with English puppy dogs; while English color prints are often effective if seen alone, their conventionally pretty children do not show their charm placed on the same walls with Japanese or German prints.

In the selection of prints it often happens that subjects not specially designed and advertised for children's delectation are the best to choose for them. The friezes or single-color prints abounding nowadays, of dreadfully ordinary Dutch, English or French children disporting in rather inane fashion are perhaps enjoyed by tiny children; they are, however, soon outgrown, and are unspeakably wearisome to either large or small persons of intelligence. A really good print gives a child lasting pleasure, becoming, perhaps, a life-long friend. A merchant vessel in full sail on mid-ocean, a certain German print, beautiful and inspiriting in color, was lately chosen for a small boy's room, gladdening the heart of the boy and giving a pathway for his imagination to wander upon. Others of these sea prints, the seaport towns with boats, the castles on crags above winding ribbons of rivers, look to the American child like fairy-tale illustrations, and, while they are vastly satisfactory to their small owners, are also of lasting value from an artistic standpoint.

For a dado around a room at about a three-foot height there is nothing more satisfying than the Walter Crane picture books. The new edition in paper covers is to be had for twenty-five cents the copy, and all the old fairy-tale favorites—Cinderella and Puss in Boots, and the others—may be framed or merely pasted on the wall and varnished, so that they are easily passed in review while their small owners are putting on shoes and stockings. The Boutet de Monvel picture prints make even more interesting color arrangements than the English artist's books, though not, perhaps, so fascinating in subject to the ordinary child. Japanese prints, the antique ones especially, that are tall and narrow in shape, form striking decorations, though not so pleasing to a child as the modern birds and animals.

The house illustrated on the November cover of HOUSE AND GARDEN is at Camden, Georgia. It was published through the courtesy of Hoggson Brothers, New York.

The Gift of a Garden

(*Continued from page 363*)

the ground and replanting with its succeeding crop. Unquestionably, the Practical Garden would cost in upkeep just about four times what the Poet's Garden would cost.

For the Poet's Garden needs only lawn mowing and the care and cutting of its roses. Uncle Elijah guessed shrewdly that Harriet would get to tending her roses herself; the twice-a-week spraying which all roses require would not make very great demands upon her time, according to the garden rules and schedule which he proposed to furnish them, at the proper season. And no one could have roses growing right under their nose and eyes, as these would be, without getting so interested in them that they would want to tend and cut them. One day's help a week at the outside, then, for the Poet's Garden, as against probably four—he wanted to make it three, but felt it risky—for the Practical Garden. Would it be worth while?

This brought up the second consideration; how much in actual cash value would the Practical Garden yield? If it would be enough to pay for the help, then the advantage lay here, undoubtedly; for, in addition to having the best grade of vegetables in the best condition, they would have their grounds all in order at no cost. If it were anything less than enough to pay for three full days of the help, then the advantage would lie with the Poet's Garden.

This brought him into a long and complicated mess of calculation—and he came near giving up without seeing the thing through. But that was not his way, either; so he stuck it out. Yet, of course, he could not calculate the rains and the droughts and the pests and the unforeseen losses; these had to be lumped off together as a sort of percentage, from all the gains on the Practical Garden's side of the sheet. And so, to save him—as he himself tells it—he couldn't get his figures to show the favor that he wanted them to show—that he had set down fully expecting, and probably intending, if the truth were to be told, they should show—to the Practical Garden.

"There is no efficiency whatsoever," he wrote his nephew at last, "in raising vegetables with the expense of a gardener, unless you raise *all* your vegetables—and have your gardener *all* the time. Moreover, a day's neglect may mean loss that will eat into what seems on paper to be the saving over the one-day-a-week requirements of the wholly picturesque and pleasure garden. Therefore, I have cast my vote for the Poet's Garden—much to my own surprise, I may as well confess! I believed in the other sort of thing until I figured it out on paper; (and, right here let me say that figured out on paper it is a most valuable proposition—*if* you do your



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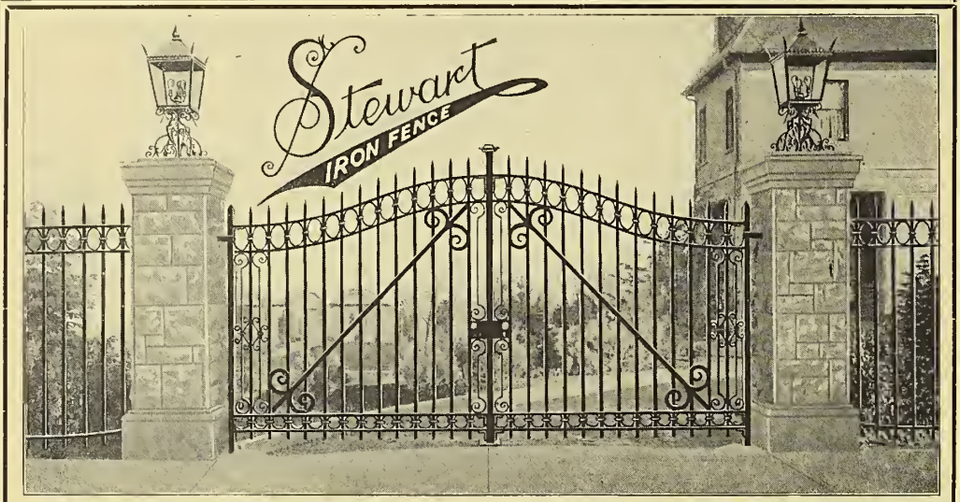
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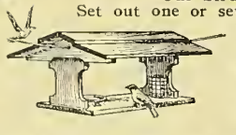
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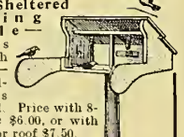
Set out one or several Bird Food Houses or Shelters right now; thousands of birds die of starvation every winter. Help us save birds and win them for your friends. Many birds will stay with you all winter if you give them food and shelter.

My illustrated book about birds tells how to attract and keep them living in your grounds. Write for this book—it is free.





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Mr. Dodson is a Director of the Illinois Audubon Society. He has been building bird houses for 19 years and his houses are approved by all bird lovers—**and also by the birds.**

When in New York see Dodson Bird House Exhibit in the Craftsman Exposition, 6 East 39th Street, near Fifth Avenue

own garden work). Then I came to the conclusion that, for you, it would not be the wise choice. I shall, therefore, take great pleasure in proceeding with the subsequent fractions of the Poet's Garden, in their respective order. The list of these is as follows: A working plan; a set of garden tools, including sprayer, powder guns, and all the paraphernalia that make for the complete gardener; the necessary plants in due season; the necessary seeds, in their turn; and a few works on gardening by well-known authorities who are practical as well as theoretical. The building of the wall will, of course, be the first thing to undertake, and this is a task that will require some little time for its proper execution. I must beg you, therefore, to be patient and tolerant, for this first spring, of the disorder and the annoyance of workmen and litter. The same mason who built the house will do this boundary barrier; and it will be carried out in similar materials and harmonious details, so that the house and the wall will be really a unit.

"If your garden ever becomes one-half the pleasure to you that my garden has long been to me, I shall feel that the impulse which led me to select so unusual a gift for yourself and Harriet was in very truth an inspiration—for I do not know how I should live without my garden, and that's the honest truth!"

Feathered Neighbors

(*Continued from page* 373)

on the trees, and they occasionally paid a fleeting visit to the shelf.

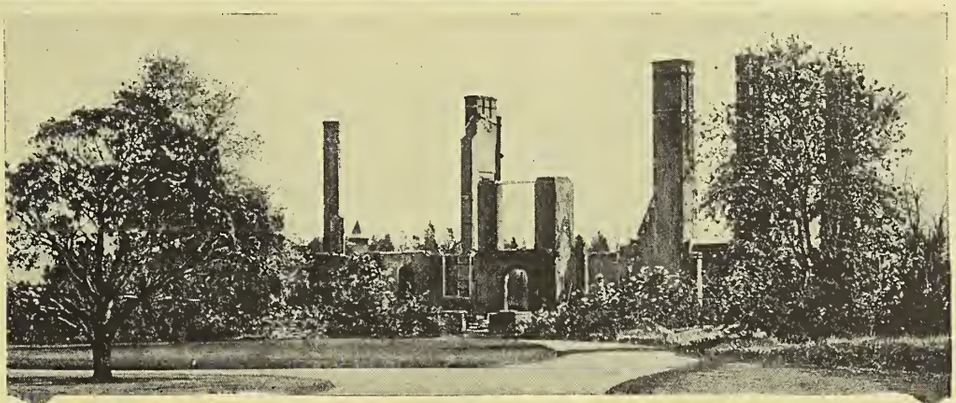
A year or two ago it was noticed that the white-breasted nuthatches and song sparrows were still visiting the shelf late in spring, and it and the food supply were maintained throughout the summer. The song sparrows fed quietly but persistently on the canary seed, and the nuthatches made frequent trips to the shelf, rejecting the bad sunflower seed and always selecting a good one, which was borne to a nearby tree and wedged into a crevice of the bark, where sometimes it formed part of a store for future need, but more often was promptly "hatched" and the kernel devoured. For a brief period during midsummer the nuthatches' visits ceased; then one July morning they brought a family of full-grown young, looking larger than their parents, and otherwise distinguishable from them by their short tails. These lusty youngsters clung to cornices and projections over the front of the house, while the busy parents carried sunflower seed, first to one and then to another.

The blue jays had eyed the feeding-shelf from afar with suspicion, but early one morning in the spring of 1913 a jay dropped on the shelf with a wild shriek, and seizing a sunflower seed, retired to the tin gutter of the porch roof and broke it open with blows that sounded like a blacksmith's hammer on the anvil or the activities of a boiler works. Thereafter several blue jays fed pretty regularly on the shelf, but nearly always in the early morning, usually commencing by five o'clock or before. Not more than one jay could feed at a time on the shelf; the attempt of a second to alight there was followed by one or the other being driven away. If a sparrow or nuthatch was feeding when a jay arrived, the smaller bird promptly departed.

Birds require water for bathing as well as drinking. Other things being equal, they are always more abundant along water courses or about lakes and ponds than in the surrounding country. It is, therefore, desirable to install in one's grounds a drinking and bathing fountain. This may be simply constructed by lining a shallow, saucer-shaped excavation in the sod with broken stone, which is covered with cement. The water should be about six inches deep in the center, and diminishing to the rim of the saucer, which may be four feet or more in diameter. The water should be removed, as it tends to grow foul, and replaced with fresh. If a more elaborate and attractive fountain is desired, running water may be supplied by means of a pipe brought up through the center, and aquatic plants added.

One of the most pleasing examples of the results of cultivating bird neighbors shows that this can be done, even in a great city. A woman living in New York commenced to visit a certain spot in Central Park every morning throughout the winter. She rubbed suet into the bark crevices of a certain tree and stood near-by while the nuthatches and chickadees feasted. Later she held peanuts on her hand where the birds could reach them from the tree trunk, and gradually stood further from the tree, compelling her feathered friends to come to her hand for breakfast. The final result was that she could go to the spot, whistle or call, and these birds would come fearlessly, not merely to her hand, but to her shoulder or head, and take the bits of peanut from her lips. The writer has seen her when she had two nuthatches and two chickadees resting on her person at one time.

From the time you think of building a house until the moment you move in—this is the range of subjects covered by The House Building Number of HOUSE AND GARDEN.



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ONE year ago this was a country home in the suburbs of New York, famous for its old-fashioned comforts and its exterior and interior beauties.

Because of a *lack of preparedness* to extinguish fire *at its inception*, today the charred ruins stand like a grim skeleton—a mute and pathetic warning to home owners of the *costliness of procrastination.*



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The moment Pyrene liquid strikes heat it is transformed into a gas blanket heavier than air, *which smothers the flames* by excluding the oxygen.

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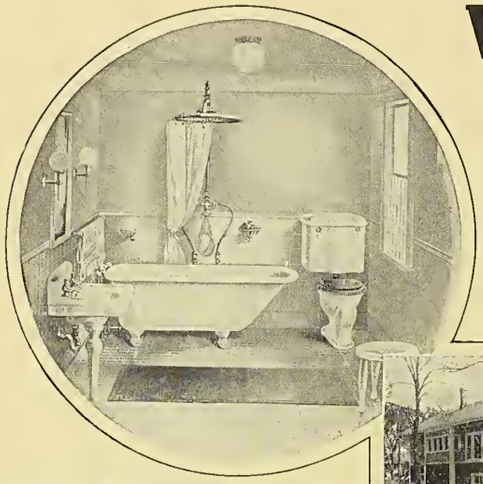
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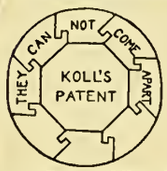
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3218 WALNUT ST. PHILADELPHIA, PA.

In writing to advertisers please mention HOUSE & GARDEN.

Remembrances From the World's Garden

(*Continued from page* 357)

your city friend a wee spruce tree for her table, yet she would pay several dollars for one. Fit it securely to a board, cover this with moss and decorate it with oranges whittled from carrots, red roses cut out of deep-hearted beets, animals and birds made from peanuts with pen-and-ink feathers and broomstraw legs and tails, and popcorn and paper chains. Where pines and hemlocks grow a sweet-smelling pillow can be made in a short time, a gift that would bring joy to the insomnia sufferer in the city.

Do you New England women who look upon your bayberry dips as "nothing but common candles" know that women who live where this berry does not grow pay good prices for these translucent green illuminants? And that good maple syrup you use in such abundance is hardly procurable in this pure state in many places? Maybe you Gloucester and Provincetown women do get tired of your fish diet, but many of your commonplace delicacies are never seen in inland towns in Kentucky, and the terrapin and oysters of Maryland have a country-wide reputation which would make them very welcome in other places. The shipping facilities nowadays makes these gifts possible. Coast dwellers may also send large, perfect clam-shells to those who live away from the sea; they are nicer for *au gratin* fish and scalloped oysters than bought ramekins; a couple of dozen make a nice number; try to have them uniform and tie them up in lots of six.

Californians are especially blessed with natural resources, for they have ripe olives, figs, orange blossoms, rose-leaf chains, gorgeous fruits, pepper foliage and berries, ostrich plumes. Nature is very lavish in this State.

So many women have carefully dried sweet herbs and lavender from their gardens which do not appear to them in the light of possible presents, yet the dainty housewife would rejoice at a goodly supply of lavender for her linen closet; it is so delightful sprinkled directly in sheets and pillowcases. So, make a bag of crêpe tissue paper and fill it with lavender, tying it loosely at the top with ribbon. No perfumes made by man can compare with those which are the product of the garden. For a sleepless friend a pillow filled with nicely dried hops will be very comforting.

The housewife's problem of closets is answered in the article about "Useful Closets in Unusual Places," in January HOUSE AND GARDEN.

Nursing the House Plant

(*Continued from page* 369)

we ask for "retarded Lily of the Valley crowns" we shall be supplied with roots which will really be in a great hurry to start growth.

Nothing in the way of soil will be needed, the best medium for planting being the fibre which is now so largely sold for bulb culture. The roots may be planted in wooden boxes, or in pots, and for the first few days should preferably be placed in a dark cupboard. This will help to give us nice, long stalks. Of course, it is understood that the fibre is kept in a moist condition all along.

After about five days in the darkness, the plants should be brought out into the full light. The best place of all for the lilies at this stage will be in front of a light window. Of course, as a rule, there is not a great amount of sunshine at this time of the year, but it is not a good plan to stand the plants in the full sunlight, especialy if the room in which they are growing is rather warm. The actual rate of growth of the Lilies of the Valley will depend a great deal upon whether the room in which they are placed is regularly heated.

A few little points should be borne in mind to ensure a satisfactory development. On no account should the watering be neglected, although the fibre must not be kept in a sodden condition. Do not stand the lilies in front of an open window, as the cold air might do an immense amount of harm even in a few moments. Dust is always a nuisance in living rooms, and a daily sprinkle with water will do much to keep the foliage clean. One grower who has had splendid supplies of these lilies makes a practice of throwing a light sheet of tisue paper over the plants when lighting-up time comes. This tends to check any harmful effects from the artificial illuminant, and also helps to keep away the dust which arises when the room is cleaned up in the morning. Whenever giving water to these lilies it is a good plan to supply it in a lukewarm condition.

A New Home in an Old Suburb

(*Continued from page* 360)

are pines and arbor-vitæs, English laurel and cypress, while beyond the roses is the pergola, and far across the west lawn the fruit garden, with its wealth of bronze-hued figs, rosy-cheeked plums, yellow pears and velvety peaches.

The service entrance is separated from the formal entrance by an ivy-covered wall, which ends in the play-house, the roof of which just shows above the masses of Bhotan pine and cypress, which make a pleasing picture from the reception hall and doorway and all the rooms



Electric Table Lamp
$4.50

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That will delight any woman

ELECTRICAL devices for the home —things that make the duties lighter and the home brighter—these are the gifts most welcome.



Electric Toaster
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Why not surprise your wife or mother with a Western Electric Vacuum Cleaner —a Washing Machine—a Dish Washer —an Electric Iron or an Inter-phone between bedroom and kitchen? Or, give a Western Electric Warming Pad—an Electric Toaster or a beautiful Table Lamp. These and many more needfuls comprise the list of



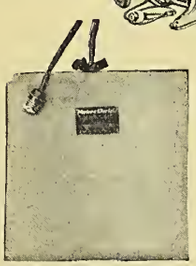
American Beauty Electric Iron
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The Vacuum Cleaner NOT built like a broom.

No. 11 Vacuum Cleaner $32.50

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Household Helps



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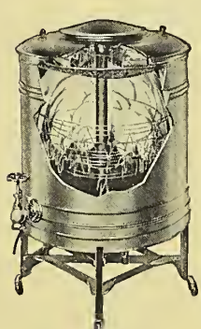
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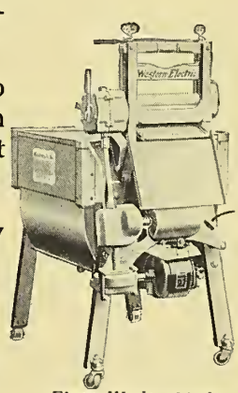
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The range of prices is remarkable—there are jewels, furs and antiques of great value, and also many inexpensive gifts that have, nevertheless, a surprising *chic*.

A number of pages are devoted to novel and acceptable presents for men.



First aid to the last-minute shopper will, in the Christmas Vogue, be supplied through many additional pages of gifts.

Both December numbers will, of course, contain Vogue's famous offer to do its readers' Christmas shopping.

Have you availed yourself of this? If so, you know it lightens the burden of buying.

GIFTS NUMBER
Dated December 1
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The longer your Christmas list, the more you need these December numbers of Vogue. Instead of the limited stocks of the local shops, through these numbers you can choose from the best metropolitan shops.

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New Gift Edition of Miss Dalrymple's Popular Christmas Book

Illustrations in color by Charles L. Wrenn, decorations by Charles H. Guischard.
12mo. $1.00 net. Postage, 10 cents.

A story telling of a misunderstanding between a man and a maid and how the unusual events of a Yuletide straightened the course of a great love.

McBRIDE, NAST & CO., *Publishers*, 31 Union Square North, NEW YORK

on the north side of the house. The service quarters are as attractive with shrubs and vines as are the other divisions of the garden, which are kept uniform by the wide stretches of green lawn, by the hedges that bound the entire place, and by the higher hedges that outline the service paths and separate the west lawn from the fruit garden and the latter from the service yard.

Garden Club

(*Continued from page* 370)

"demonstrated" right down to the kernel. Four ears to a stalk, each maturing in succession, he made the basis of his calculation, with an allowance of two ears to an eater of varieties like "Country Gentleman" or "Stowell's Evergreen," or three of the smaller-eared kinds like "Golden Bantam." One stalk of the former will afford four pickings, therefore, of one ear at a time; eight ears are needed at a time for four persons—therefore, eight stalks to harvest at a time are the requirement, or twelve stalks of the smaller varieties. Starting in May with the early varieties, sowings of corn to this amount every ten days will spread the corn festival out over the entire summer, instead of crowding it all into a few delirious days—or weeks.

In the same fashion, he carried us through the winter vegetables, figuring out to a beet the number needed to make up just so many meals during the months when beets must be dug from the cellar instead of from the garden; and carrots and salsify—this stays out of doors, of course, and is dug all winter from the garden—and cabbage and celery, and everything the same.

Christmas Gifts for the Home

(*Continued from page* 367)

worn or out-of-date piece. For brevity and convenience, we might condense room-furnishing into the following classification: Hangings, rugs, furniture, ornaments (lamps, pictures, etc.).

Hangings, draperies, are eliminated at the start. Without a specified room to work on it would be impossible to suggest curtains or other hangings without going too deeply into the color scheme of the room. And choosing a rug is also rather a serious affair. But one cannot go far wrong in choosing a Persian rug. The very large rugs are disproportionately expensive, but a small one, say 6 by 8, is well worth its price, and can be fitted in almost anywhere. The rug, however, depends largely upon the shape of the room it is to be used in, and upon the placing of the furniture—and should better be left to the owner to decide upon.

Furniture is the next, and perhaps the most important, feature. One of the most attractive of the new pieces is a set in combined mahogany and cane. The treatment was simple. Frames of mahogany carrying out the Adam period of

decoration, with its delicate, fluted legs and medallions, combined well with the cane seats and backs in the chairs; and cane is so comfortable, too, and is particularly attractive in the library table, where the cane made its appearance in insets on each side. A charming addition to this set, which included the large table and three types of chairs, was a new rendition of the chaise-longue, an alluring, as well as extremely comfortable, piece of furniture. With these came also a fern stand, an oblong box of cane framed in mahogany and standing about 3½ feet on fluted mahogany legs. The chairs in this suite are all of the "wing" variety, having the back divided into three panels of the cane. Durability and comfort, combined with beauty and simplicity of line, make such furniture as this desirable for a living-room.

Ornaments offer a wider choice. Standing out noticeably among the vast number of objects answering to that name is porcelain ware, which, in the lifelike forms of animals, birds or little figurines, serves for paperweights or as "a work of art"—which is undeniably true, as in this particular ware no piece is duplicated, each design being originated and carried out by skilled artists. This ware also shows lamps of exquisite color, line and design. A number of Japanese articles for use in the living-room have been selected for their novelty and beauty—and, in borrowing beauty from Japan, we seldom go far wrong. The following list offers suggestions in condensed form:

Set of furniture—mahogany and cane.

Porcelain ornaments—figurines, birds and animals, $1.00 up. Also vases and and flower-bowls.

Porcelain, table or desk-lamp, with silk shade of same color.

Japanese articles:

Library set combining reading-glass and paper-cutter in silk-lined box. It is of carved deer-horn and ivory. $16.50.

Bamboo ash-receiver, shaped like a graceful vase, with revolving dish. It automaticaly deposits ashes. $7.50.

Piano lamp, of cut bronze, octagon-shaped shade of bronze, cut to show silk lining. $85.00.

Smoking set—including a brass tray, cigaret and cigar-holder, ash-receiver and match-box. $7.50.

Desk calendar—silver, with design of Japanese dragons.

Bronze book rests: figures of animals. $5.00 and $10.00.

Mahogany mantel clock. $25.00 up.

Desk-set—ten pieces, in silver or brass. $10.00—$95.00.

Mahogany book-rack. $3.50.

Silver inkstand, with trays. $4.00 up.

Engagement pads, with brass fittings. $5.75—$30.00.

Perhaps the most interesting room in the house to furnish, to a woman at least, is the children's playroom. Here anything like austerity is abandoned and



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Post Extra.

Send to-day and start right this year. We also make special bird foods, all kinds of feeding devises, houses, baths and everything for attracting wild birds.

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Stamford, Conn.



Width 5"
Height 9"

"Admiration"

Certainly this is a nude of exquisite beauty and grace. The maiden, refreshing herself at the clear, cold pool, has found her reflection one that is pleasing, and the frog, in its admiration, questions not the trespasser.

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$5.00 the pair prepaid

East of Mississippi. For delivery West of Mississippi add 50c.

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Unquestionably the greatest value ever offered at this price from the point of beauty and usefulness.

Here is the solution of your Xmas gift problem. Why waste nerves, time, and energy searching for something of which to make a gift and then not be satisfied?

What could be more artistic or useful than these beautiful *"Artbronz"* Book Rocks! Made of a heavy bronze seamless deposit on a baser core—they have all the finish and durability of the finest bronzes at one-tenth the prices and are *guaranteed.*

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Old Japanese bronze openwork candlestick made into Artistic Electric Lamps with Japanese natural gray cedar, or burned brown cedar Shoji shades with or without carvings at the corner or on the edge.

Any color paper or silk lining made to order.
Stands from 12" to 25" high.
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Prices from **$22.50** to **$50.00** complete.

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OSAKA KYOTO PEKING LONDON NEW YORK

everything is light, and color and decoration should take a form that entertains or pleases the child. Usual things that are necessities for the nursery are to be had in most shops that handle children's furniture, but this year a number of new things are to be seen which would not only be gifts to the nursery, but at the same time gifts to the child, so charmingly are they designed and colored to please infantile fancy.

The following list of furniture is particularly adapted to children:

White enamel table, with painted animals in natural colors at each end. $4.75—$6.50.

White enamel chair, painted animals set in the back. $3.25—$4.25.

White enamel rocker, painted animals set in the back. $3.75—$4.75.

White enamel desk, painted animals on the sides. $4.75—$6.50.

Bent-wood chairs, desks, combination, in oak finish or white. $8.95 and $12.50.

"Shoo-fly" (or rocking-rooster), white enamel, scarlet comb. $6.50.

"Shoo-fly" (or rocking peacock), natural colors, with child's tray. $7.50.

Child's settle of fumed oak, with Kate Greenaway pictures painted at the top of the back.

High table chair, with caned back and tray. $6.35.

Baby-cariole, an outdoor sleeping crib on wheels, in white enamel, and wire screening. $16.50.

Folding baby-yard, with picture panels. $9.75.

Record book, "Baby-Days." $3.00.

Colonial sleeping basket on wheels, quilted cover of hollyhock design. $50.00.

"Persistent parrots," weighted to swing on the edges of tables. They come in all natural colors, hand-painted and of varying sizes. $1.00 up.

Wooden figurines, .25 up; animals, .10 up, and fish, .15 up; painted in natural colors and waterproofed so the child may float them in water. The fish, called "Frisking Fish," are weighted to dart in a lifelike way through the water.

Doll-houses of stucco, with real windows, doors, staircases, fixtures, fireplaces, and even electric lights! These come fully furnished or not fitted up at all. $5.00 to $50.00.

Nursery clock—a tiny imitation of a town clock, in Danish porcelain, in blue, green and white.

Unique figurines in Danish porcelain, representing children and animals. $3.00 up.

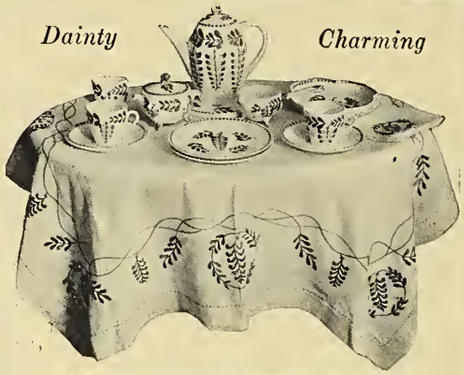
Flower-pot, painted white, with row of Noah's Ark animals. $1.25.

Blackboard for child, supplied with colored chalks. $2.00.

Sewing machine; a real machine in miniature for little girl. $8.00.

Silhouette moving-picture show. This can be set up in the nursery, and amuses children of all ages. $2.50.

Dainty *Charming*



COPENHAGEN ART FAYENCE TEA OR COFFEE SERVICE

Consisting of tea or coffee pot, creamer, sugar bowl, six cups and saucers, six luncheon and six bread and butter plates.

Specially Priced at $13.50

These sets may be had in different designs wherein are displayed in vivid colors Denmark's beautiful flowers. Each piece hand painted under the glaze. Table covers and napkins to match. Shipping charges prepaid on orders within 100 miles.

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Real Bronze Colonial Designs From $5.00 Up

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LIGHTING FIXTURES

Squeaking animals. These come in all sizes and all squeaks. $.50.

Folding play-houses large enough for the child to get in. $35.00.

Folding grocery, with stores; also "life" size. $22.50.

The dining-room offers, perhaps, less chance for variety in furnishing than any of the others, but there are numerous accessories to the dining table among Christmas offerings, and several novelties in dining-room furniture. An extremely handsome and odd piece seen in a leading silversmith's was a mahogany silver cabinet containing a complete silver service and four drawers holding the flat silver. The same establishment showed a novel mahogany knife-case shaped like a Pompeian urn, to stand on the sideboard or serving-table. Dining-room novelties from five shops are given in the following:

Silver cabinet — mahogany, 68-inch, four drawers, complete silver service, tray and flat silver.

Knife-case—mahogany, urn-shaped, containing one dozen silver knives.

Oyster-dish—silver combination dish for oysters and condiments. $18.00.

Cheese dish—sterling silver, plain border, and slicer. $10.50.

Revolving table, to stand in centre of the dining table; mahogany, with sterling silver breakfast set. $210.00.

Newspaper rack—a plated-silver stand for newspapers, on the breakfast table. $12.00.

Porcelain tea set, leaf-green border; twelve pieces.

Porcelain dinner set—grey-blue osier.

Japanese linen set, centre-piece; twelve doilies, twelve tumbler doilies. $16.50.

Japanese tray, lacquer, with design of birds. $3.50.

Japanese teapot, of china, painted like tiny mandarin.

Japanese lunch-cloth and doilies; blue butterfly design.

Coffee machine, entirely of glass, with alcohol lamp. $5.00 up (three sizes).

Coffee and milk heater—nickel and aluminum. $11.00.

Flower-bowl, shaped like morning-glory.

Hook flower-holder, shaped like a leaf; fastens to side of flower-bowl.

Tidbit rack; holds three plates for sandwiches and dainties. $12.50.

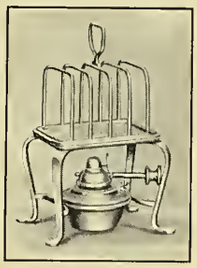
Tray for baby's high-chair; of electroplate, with etched nursery scenes and rhymes. $12.00.

Porringer for the baby, etched "A B C"; solid silver. $14.00.

Child's cup; also etched "A B C." Solid silver. $8.75.

Child's bowl and plate, "A B C"; solid silver. $40.00. These can be had in plated ware, and are much cheaper.

The bedroom is the next consideration. With so many attractive things for it shown in the shops, a choice is difficult to make. But there are always certain things that are acceptable to place in the



Toast Crisper

Made of the finest English electro plate and equipped with an alcohol burner, this item as shown is priced at $8.00. Larger size, for six pieces of toast, $9.00.

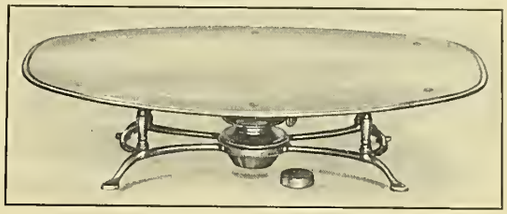


Table Plate Warmer

Beautifully constructed of Copper and Brass, 19½ inches long. Alcohol burner heats entire surface. Price, $22.00. Other styles, round and rectangular, in Copper and Silverplate, from $4.50 to $33.00.



Cape Cod Fire Lighter

For use with an open fireplace. The Can is of brass, 6 inches high. Price complete, $4.00; without tray, $3.50. Extra torch $1.50.





Bedroom Door Knockers

The Cheshire Cat is priced at $1.00 and "The Bloodhound" at $1.75. Over 100 other designs ranging from 75 cents to $2.50. (Catalog of Door Knockers, Door Porters, Dinner Bells, Roasters, Candlesticks, etc., sent on request.)

For This Year— A Home Furnishing Christmas

UTILITY will be the predominant feature of this year's Christmas Gifts. And in this store, Utility is combined with the utmost in Originality and Distinctiveness. Gifts purchased here will indicate the thoughtful discrimination of the giver.

We show on this page a few of the almost countless number of USEFUL Home Furnishings Christmas possibilities in our stock. Shop here FIRST.

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45th Street and 6th Avenue

NEW YORK



Silex Coffee Percolator

Made of glass with no metal parts to harm the coffee flavor. Three sizes, for 4, 8 and 17 after dinner cups—$4.00, $5.00, $7.00.



Brass Door Porters

The Dolphin, 14 inches high, costs $9.00 and the Colonial Design, 13 inches high, $7.50. Others in many designs from $4.50 to $10.50.



Extra Heavy Brass Candlesticks

Few of the newest designs are shown. In order, from left to right, they are No. 1, 9½ inches high, $7.00 per pair. No. 3, 9 inches high, $5.50 per pair. No. 4, 7 inches high, $4.00 per pair. No. 2, 7½ inches high, $6.50 per pair.



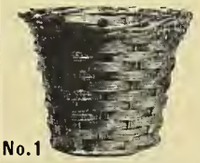
Monticello Door Knocker

Reproduction of the knocker on Thomas Jefferson's home at Monticello. In Brass, 6¾ inches high, $5.00.



"BOMBAYREED"

JARDINIERES

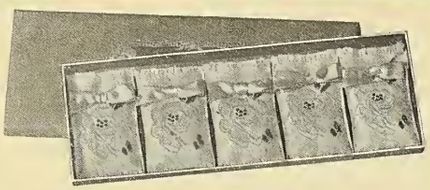


Woven by hand from the celebrated East India reeds. Water or weather does not affect them. Beautiful and artistic indoors and serviceable and attractive outdoors. Practically indestructible. **ALL SIZES; ALL COLORS.** Size to cover Standard 4 inch pot, style 7, or 5 inch pot, style 1; 35c each; 3 for $1.00 postpaid. Send for illustrated price list D of all sizes and styles.

BOMBAYREED MFG. CO., Sole Makers, **ATLANTA, GA.**

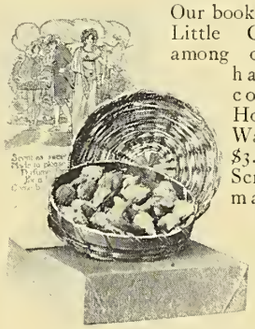


No.1 No.7



Friendship Roses. Five sachets packed in a most dainty fashion. To be given and worn as a token of friendship. A most charming gift imaginable. Must be seen to be fully appreciated. $1.00

A **3-inch Sweet Grass Basket,** filled with rose buds, forming a natural sachet. Packed with gift card. 85 cts.



Our book of "Thoughtful Little Gifts" contains among other things a hand-hammered copper Flower Holder at $2.00. Wall Sconces at $3.00 each, Lamp Screen made of mahogany at $4.00, and Walrath Pottery Candle Stick at $6.00.

We shall be pleased to send our book on request.

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Can Not Be Bought in any Store

I design and make gifts that are delightfully distinctive. This tray (12x18 inches), with hand embossing on solid plate of copper or silver (glass protected) and with solid mahogany frame, is only one of many.

Let me send you my illustrated Book of Gifts—unique hand-made gifts, not likely to be duplicated. It's free.

Money back instantly if you're not perfectly satisfied with any article you buy from me.

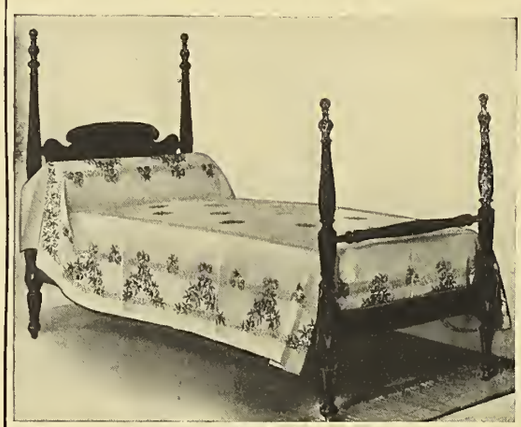
Charles N. Kain
308 Arrott Bldg.
Pittsburgh, Pa.

bedroom, such as little boudoir lamps, screens and toilet accessories. The usual color scheme of a bedroom is light in tone, and anything chosen to go in it should carry out this idea. But, as should be the case for any room in the house, in considering any of the above lists, with the intention of choosing therefrom, the particular room in mind must be first considered from the standpoint of good taste in interior decoration, and care must be taken to select something in keeping with the general style of the room, its wall decoration and the furnishings already there. In the list given an effort has been made to choose articles built on delicate lines and in delicate colors, and with an eye to what is essentially new this year; or, if not new things, at least a new rendering of some well-known and necessary articles.

Bedroom suite—ivory enamel, decorated with small garlands of pink and blue roses. Five pieces, dressing table, bed, bench (for same), chair and rocker.

Colonial four-poster bed, in mahogany, with fluted posts and legs. $34.50.

Dressing table and chairs to match.



Bed spreads may now be had in colors to match the hangings of the room

Wing chair, of chintz, suitable with Colonial furniture.

Couch of chintz.

Toilet set, of porcelain, in delicate tone, painted in butterflies and wild roses. This contained nine pieces for the dressing-table.

Boudoir lamp, of Japanese porcelain. Shade of embroidered Oriental silk. $25.00.

Bedroom screen—fourfold Japanese cotton and linen, with silk panels, painted in cherry-blossoms. These come in three delicate colors—ecru, green and blue. $12.50.

Japanese cabinets in red and black laquer, with designs of birds and flowers. .75 to $3.00.

Bedroom tray in old pewter, including pitcher, candlestick, glass and match-box.

Boudoir lamp of Danish porcelain, with flower design and a silk shade.

Your house may not contain a sun-parlor, but it possibly has some room to which the family all repair for comfortable lounging; a room, or possibly a porch, that suggests comfort and ease, and which



Either of these beautiful Fulper Pottery Bowls safely delivered anywhere in the United States for **$3.00**

Beautifully artistic—permitting a decidedly more elaborate decorative display of flowers than any other means of arrangement. Send for one to-day—if you're not satisfied we'll refund your money.

"How to use Fulper Pottery Bowls for Oriental Flower arrangement" sent free.



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Decorate Your Home
with Beautiful Mounted Specimens—Animals, Birds, Heads, etc. Buffalo Hide for Auto Robe or Den. *Write me your wants*
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Let Us Help You Our experienced landscape gardeners make a planting plan of your place, selecting trees, shrubs, etc., suitable to soil and situation.
Our nurseries (*more than 600 acres*) offer the finest selection in America for lawn and garden planting
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DINGEE ROSES
Sturdy as Oaks
Dingee roses are always grown on their own roots—and are absolutely *the best* for the amateur planter. Send today for
"New Guide to Rose Culture" for 1915
—it's free. It isn't a catalog—it's an educational work on rose growing. Profusely illustrated. Describes over 1000 varieties of roses and other flowers and tells how to grow them. Safe delivery guaranteed. Established 1850. 70 greenhouses.
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BULBS FOR FALL PLANTING
Complete collection of Dutch, French and Miscellaneous Bulbs for Fall planting. Darwin, Cottage and Dutch Breeder Tulips. Finest varieties. Catalogue free on request.
STUMPP & WALTER, 30-32 Barclay Street, New York



HUDSON ASPHALT SHINGLES
Red and Green—Make Homes Beautiful
Write for samples and Circular H
ASPHALT READY ROOFING CO. 9 Church St., N. Y.



Made to order—to exactly match the color scheme of any room

HAVE your fine rugs made to order, not cheap stereotyped fabrics, made in unlimited quantities; but rugs that are *different* and sold only through exclusive shops. We are only too glad to submit sketch in color to harmonize with surroundings of the room. Woven in selected camel's hair in undyed effects or pure wool in any color tone. Any length, any width—seamless up to 16 ft. Order through your furnisher. Write us for color card—today.

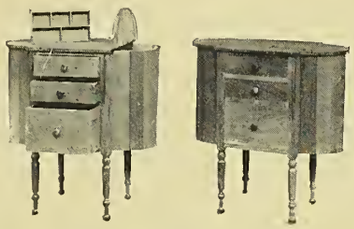
Thread & Thrum Workshop Auburn, New York

always offers a hospitable and restful appearance. This apartment may be the delighted "recipient" of a number of novel Christmas gifts if the group below finds favor with the reader.

Jute cushion for indoor or outdoor use; a very practical article. $2.75.

Willow furniture—a large variety in this wood furniture is shown at several places.

Belgian candlestick, of green pottery with handle. This really resembles an old beer stein more than anything else. $2.00.



Sewing tables which may be folded up when not in use

Gypsy candle-light, of greenish glass with tin mediæval handle. $2.00.

Hanging lamp, or candle-light, of glass, with brass suspending chain. $1.50.

Hanging Hungarian jardiniere. $1.50.

Raffia pillows, stuffed with raffia; made by Southern Negroes. $2.50.

Hungarian drinking-mugs, with old-fashioned patterns. $1.00.

Indian baskets, woven in colors and made to hang on the walls. $1.25 to $3.00.

Laquer work-boxes, painted by hand with flower design. $1.00.

Flower-holders to set in the bottom of flower-bowls. $.75.

"Twig-stick" vase; a vase for holding long-stemmed flowers. $1.00 up.

Lamp, Craftsman style, dull green, with three handles. $5.00 up.

Japanese lamp; black wood, with rice-paper shade, on standards. $3.00 up.

Japanese stone bowl, on carved wooden standard.

Low Japanese flower-bowl, with flower-holder. $1.50 up.

Paper-weight of porcelain.

Old Lights Put to Modern Use

(*Continued from page* 377)

It is more difficult to find a fit abiding place for lights of foreign design. Some are of brass, rich and yellow as gold; some of dull pewter, and some of warm copper—all aching for a dark corner to illuminate.

The brass sconces of Turkish make and the Hanukah light of the Jewish Passover may hang on either side of an old chest. Jewish and Moorish lights guarding the place where the priests of France kept their churchly vestments! Beside a large piece of furniture one often finds it difficult to hang small pictures effectively. Often, in this case, a piece of brass or tile

(*Continued on page* 400)

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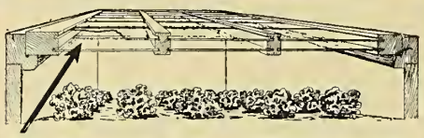
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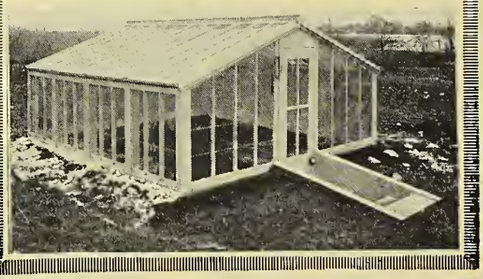
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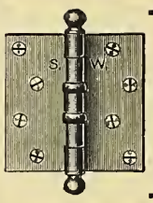


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"Bully shot!" cries Master Dick.

Father groans—"*That* finishes me!"

"And it also ends this hunger strike," adds mother.

A good laugh all around. Then they're off to the dining room, where everybody plays the whole game over at the feast!

* * * *

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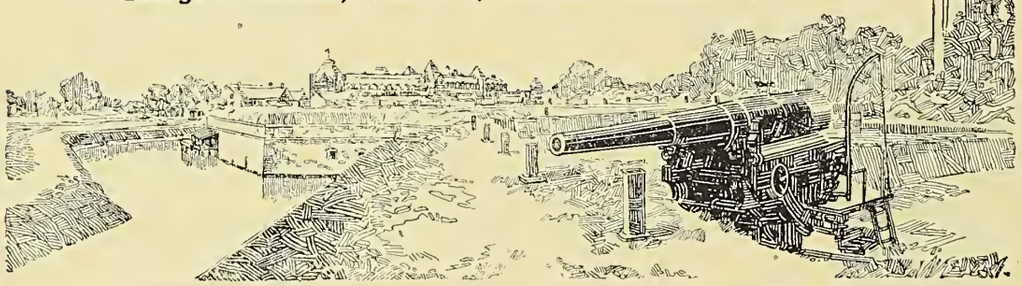
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Certainly, right here at home—where every natural condition exists and where skill and knowledge are just as great as in Europe. Surgeon General Rupert Blue, of the U. S. Health Service, says "our gouty and rheumatic population need feel no alarm at the closing of the celebrated resorts at Karlsbad, Baden Baden, etc.,—there are springs in this country that possess amazing curative properties."

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An intensely practical book on every phase of furnishing and equipping a distinctive home. The authors have kept in mind, above all other considerations, the desirability of showing what may be done by a combination of clever constructive ideas with limited means. Ingenuity and taste, rather than costliness, form the keynote. *Illustrated, $1.50 net; postage, 10 cents.*

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Old Lights Put to Modern Use

(*Continued from page 377*)

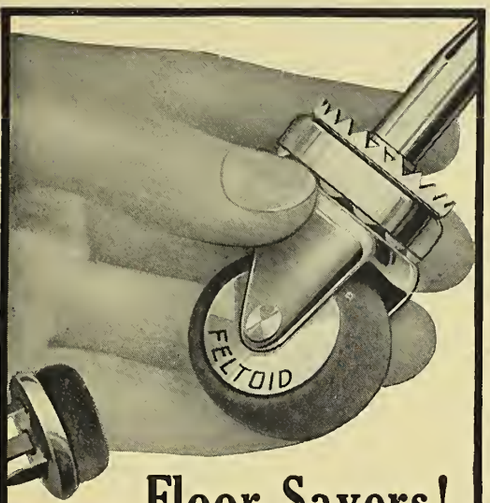
makes an excellent transition to the picture beyond. Against a dark background, a seven-branched Roman candlestick is invariably a striking silhouette. A window ledge also can carry such a candlestick effectively. The Roman lamp with its small font and long shaft and three or four wicks can be put to use as an informal table light in the dining-room. Any chemist can concoct for use a rose-scented oil, and the lamp gives sufficient light and proves both practical and unusual. I wonder that more people do not put such lights to use. They are the omnipresent souvenir of the first trip abroad. For more gala occasions, use low silver Sheraton candlesticks. Battered though they be, at least there is nothing of the *art nouveau* about them. To use as lighter when cigarettes are passed after dinner, a little low Roman brass lamp plays well the part. This is not an anachronism, for had Cæsar smoked, he, too, would have used it.

Above the dining-room table can be suspended the *piéce de resistance*—a large, old church lamp, such as one finds, for example, in Seville, with beautifully carved chains and a gorgeous red tassel. Between each brace of the bowl is a tiny hole, through which can be threaded wires for small electric bulbs. The frosted variety of bulb is preferable. The fat, shining sides of the lamp reflect a brilliant warmth. If one prefers, the bowl can be filled with electric bulbs, and the effect of overhead inverted lighting, so popular at present, is given.

There are countless candlesticks, all interesting and more or less beautiful and useful. In the dolomites can be found a wrought-iron holder, crude, with a flat-iron base and finger piece. The prettily turned standard at the top is sharpened into a hook to drive in the wooden walls of the châlet whence it came.

Candlesticks lend themselves readily to grouping. For example: with a pair of Japanese bronzes, bearing thick, richly red candles, put another piece of Oriental bronze—an incense burner by preference—and behind it hangs a bit of Japanese or Chinese embroidery—a square of wonderful blue-green from a mandarin's coat. Here one immediately creates a unique arrangement.

It often requires an ingenious, as well as patient, electrician to convert old lights into shape for modern use, but it can be done. More than ever are candles being used to-day, and more than ever do they fit in with the scheme of old lighting fixtures, such as queer old brackets placed above a mantel, lending an air of distinction and refinement. But one rule obtains throughout the house—do not mix gilt and copper or silver and brass. The room that calls for one forbids the other. By careful discrimination alone can we most successfully put our old lights to modern use.



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All next month you will be looking for Christmas presents for your friends. You will search the shops. You will not begrudge an extra dollar if you can make quite sure that your gifts will really please. Why not count yourself as one of your own friends—why not take a dollar and give yourself the one gift that will wear best? Arrange now for a half year's supply of

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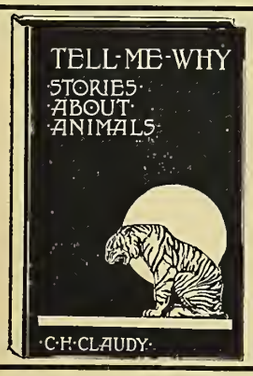
Also, you will have the new things from the worlds of art, of books, of music, and of outdoor sports. To bring you this news, freshly month by month, is the special province of Vanity Fair. And, by saving you the many dollars that you might otherwise spend on poor plays and dull books, Vanity Fair will keep you decidedly richer than you would be without it.

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Christmas has an aftermath—a feeling, when it is all over, that you have nothing much to show for it. But Vanity Fair's monthly visits will, for a long time to come, remind you of your forethought in getting one thing that you have really needed.



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Author of "London, an Intimate Picture."

This brilliantly written novel, laid entirely in New York, gives perhaps the most absorbing picture of life in America's greatest city since the "House of Mirth." Mr. Forman, however, is an optimist, and shows the modern young man and woman as dominated by higher ideals than those of the preceding generation.

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McBRIDE, NAST & CO., 31 Union Square, North, NEW YORK

Jimsy, the Christmas Kid

(*Continued from page* 350)

other link to his biscuit-riven chain.

"Abner," said Aunt Judith, nervously, at breakfast, "you—you don't think this once—we—could have—a—a Christmas tree for Jimsy,"

"Certainly not." said Mr. Sawyer, and started violently at an outraged yell from somewhere near the wod-pile.

"It—it must be Jimsy," said Aunt Judith, hurriedly. "He—he was up so early I gave him his breakfast. He's shoveling the snow from the walks—"

"G'wan," came a muffled roar. "Say that again and I'll bust yer face good." Sounds of battle and villifying repartee speedily upset the Sawyer breakfast. Abner Sawyer pushed back his chair and strode hastily to the kitchen window. He saw concentric circles of fists and snow and a yapping dog. He could not know that the defensive section of the maelstrom was Specks, the Christmas urchin next door—or that Jimsy and Specks settled every controversy under heaven in a fashion of their own.

The first citizen flung up the window. "James!" he said, in a terrible voice.

The concentric circles wavered—then whirled dizzily on.

"Jimsy!"

Jimsy upset his freckled antagonist in the snow, and wheeled.

"Mister Sawyer!" he yelled, indignantly; "he went an' said ye was an ol' crab an' a miser an' a skinflint an' an'—a stiff, an' I blacked his eye fur him, an' tol' him he lied. An' he went an' said ye didn't have no heart or ye wouldn't let Aunt Judith carry in the wood an' do all the work, an' never git no new clothes—"

"Yi! Yi! Yi! Yi!" derided Specks. "Boney Middleton tol' me—Boney Middleton tol' me. You won't have no tree or nuthin'!"

"Didn't I tell ye 'bout the biscuit?" demanded Jimsy, fiercely, "an' Stump sleepin' in the work-shop, didn't I? Hain't that enuff? Hain't he good to boys an' dogs?—I—I don't want no Christmas tree, ye big stiff; I'm goin' to have turkey—"

But Abner Sawyer had closed the window with a bang.

IV

And the day before Christmas the Village Conscience telephoned the Lindon Bank.

"I felt that I must call you up, Mr. Sawyer," she said firmly, "and tell you that the boy you have with you over Christmas is going around from door to door, ringing the bell and—*begging!*"

"Begging!"

"Perhaps I shouldn't call it *just* that—but—well—saying 'Merry Christmas!' rather hopefully."

Feeling rather sick, Abner Sawyer formally thanked his informer, and rang off.

And, glancing out of his office window, he saw with a shock that, instead of Austin White, Jimsy and Peggy, the old mare, were waiting beneath a snow-ridged elm, to take him home in the sleigh. Jimsy caught his eye, smiled warmly and waved, and because Abner Sawyer did not know what else to do, he stiffly returned the salute, and reached for his hat, irritably conscious that sufficient sleep and food had already left their marks upon his guest. Jimsy's cheeks above the old-fashioned tippet Aunt Judith had wound about his throat were smooth and ruddy.

"Aunt Judith didn't want me to come," explained Jimsy, "but I tol' her how Gink Gunnigan often let me drive his truck, an' I coaxed so hard she had to. . . . Unc—Mister Sawyer, it—it's nearly Chris'mus Eve!"

Abner Sawyer climbed in without a word. Peggy flew off with a jingle of bells through the village, through the woods, through a Christmas Eve twilight, dotted now with homely squares of light shining jewel-wise among the snowy trees.

"Jimsy!"

"Yes, sir?"

"A lady telephoned that you'd been—*begging*—from door to door."

Jimsy hung his head forlornly. "I—I only rung some door-bells an' said 'Merry Chris-mus.'"

"You expected—and received—money?"

"Ye-e-e-es, sir."

"Why?"

Silence.

"Jimsy, I insist upon an explanation."

Jimsy gulped. And, facing Abner Sawyer, his eyes blazed with heart-breaking disappointment through tear-wet lashes.

"Uncle Ab," he choked, pitifully; "it—it was a Chris'mus s'prise fur you an' Aunt Judith." A great tear rolled slowly down upon the tippet. "I—I seen a book on fancy carpenterin', an' I—I didn't have no money, an' a thimble—it ain't silver, but it's most as good." And then Jimsy lost his moorings, with a sob, and cried his heart out upon the sleeve of Abner Sawyer. "I—I got the—book buttoned under my coat," he blurted after awhile; an', Uncle Ab, I'm awful sorry 'bout the door-bells. All the fellas do it home—"

Abner Sawyer would have been less than human if the boy's tragedy had not touched him.

"Why," he asked, huskily; "why did you wish to give me a Christmas present?"

"Because," cried Jimsy, passionately; "yer so awful good to me an' Stump, an' so's Aunt Judith. An' I thought mebbe ye'd never had nobuddy ever give ye a present an' mean it like I did, or—"

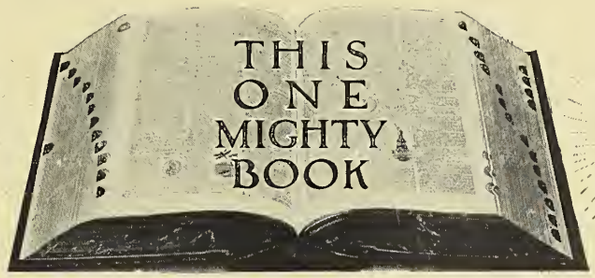
"Or what, Jimsy?"

"Ye'd feel diffrunt 'bout Chris'mus."

The first citizen took the reins and drove home in silence, conscious only that the world was awry and he hated the Village Conscience. Nor was he quite himself, even after supper was done, and Jimsy, a

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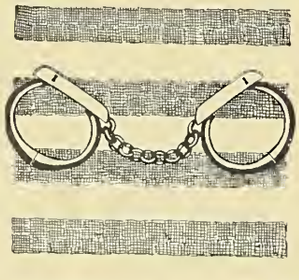
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little tearful, still in his disappointment, safe in bed.

"Abner!" said Aunt Judith, from her chair by the fire.

"Yes?" said Mr. Sawyer, coldly. He wished Judith would not talk. She rarely did. He was tired and upset, and probing desperately within for some remnant of the cold complacence of a week ago.

"The minister was here to-day. He—he told how Mrs. Dorgan took Jimsy in from the street. He—hasn't—a real—home. The minister would like to—to find one for him."

Jimsy again! He must fling away his chain now or feel it clank.

"That," said Abner Sawyer, resentfully, "is of no interest to me."

There was pitiful, hard-wrung bravery in Aunt Judith's face. Only a passionate surge of feeling could have swept away the silence and repression of the years. Only a woman's emotion, wild and maternal, for all its starving—inevitable as the law of God—could have leaped a barrier so fixed and unrelenting.

"Abner," she said, desperately; "I—I want to keep Jimsy—I—I can't bear to see him go—"

"*Judith!*"

Aunt Judith read in his face an inexorable death sentence of her hope, and rose, trembling.

"You are a hard, cold man!" she said, very white, "and the house is so lonely I hate it! . . . I *hate* it!" quivered Aunt Judith, with a long, shuddering sob; "there's no one to love in it—no one! And everything Specks said to Jimsy was true!"

And then, crying and shaking, she was gone, and Abner Sawyer went, with stumbling feet, to the privacy of his workshop, his face death-white. The pompous illusions of his little world were tumbling to ruins about him.

He had said with frequent unction that he was a "hard" man, interpreting that phrase liberally in terms of thrift, economy and substantial common sense, and his world, through the mouth of an urchin, had flung back to him the galling words—Miser and Skinflint! . . . They had fawned to his face and flouted his back, gossiping of servants and made-over gowns and kindlings. . . . Up and down the quiet work-shop walked Abner Sawyer, clinging in an agony of humiliation to the loyalty of an urchin. . . . It was all he had, he told himself, fiercely—all he had. Jimsy alone saw him as he was, and liked him. . . . No heart! . . . No Christmas tree! . . . No one in the house to love! . . . He must prove, then, to Specks—to Jimsy—to Judith—to the Middletons—to all Lindon—

Turning, with anger in his heart, he saw a book upon his bench. And, picking it up, Abner Sawyer faced the pitiful fiasco of Jimsy's Christmas gift. With a great lump in his throat and his eyes wet, he stared at the book of carpentering. "To

Uncle Ab," it said upon the fly-leaf; "From Jimsy: Christmas Greetings."

The door clicked as it had clicked the night before, and the night before.

"Unc—Mister Sawyer," said Jimsy, sleepily. "I mos' forgot to come, I was so awful tired an' sleepy. . . . Ain't —Ain't—ain't sick, are ye, Uncle Ab? Yer face is awful queer."

"I—I don't know," said the first citizen, hoarsely—"I—I think I am. Go to bed, Jimsy, and—thank—you—for the book, my boy."

Jimsy went back to bed. He did not know—nor did Aunt Judith or Abner Sawyer—that presently he was the sole keeper of the house save Stump, snoring in the kitchen. For Abner Sawyer was furtively driving Peggy into a village that knew him only by repute, and Aunt Judith, having slipped away in white defiance to Cousin Lemuel's, down the road, was driving into Lindon with the surreptitious savings of many years in the old-fashioned pocket of her gown.

V

The clock struck six. It was Christmas morning! Jimsy awoke, with the thought of turkey uppermost in his mind, to find Aunt Judith by his bed, a wonderful look of Christmas, he thought, in her gentle face.

"Dress quickly, Jimsy," she whispered, "and don't make a sound—not a sound! I'll wait outside by the door. It—it's a Christmas secret that nobody but you and I must know."

Jimsy tumbled into his clothes, and opened the door. "W-w-w-w-hat is it, Aunt Judith?" he whispered.

But for answer, Aunt Judith only hurried him in a flutter to the sewing room, safe this many a year from the measured tread of first-citizen feet, and closed the door.

"Oh, Aunt Judith!" gulped the boy. Aunt Judith!"

A Christmas tree winked and rainbowed glory in a window by the eaves, everything beneath its tinseled branches that the heart of a boy could wish. The radiance in Jimsy's eyes brought Aunt Judith to her knees beside him; her sweet, tired eyes wet with tears of pleasure.

"You like it, Jimsy?" she whispered. "You're sure you like it, dear"

Jimsy buried his face in Aunt Judith's shoulder, with a strangled sob of excitement and delight. "Aunt Judith," he blurted; "I—I can't mos' tell ye what I think!"

Aunt Judith's arms clung tightly to him.

"Cousin Lemuel helped me," she whispered. "The house was dark, and Mr. Sawyer in bed. There wasn't even a light in the work-shop We tip-toed up and down the back-stairs. You mustn't breathe a word of it, Jimsy. Not a word! It's for you and me."

Jimsy sighed. "Wisht," he said; "wisht Uncle Ab believed in Christmas."

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Aunt Judith kissed him. "Bless your heart, Jimsy," she said, bravely; "so do I."

But even bewildering hours with gifts and trees must come to an end, and presently Aunt Judith and Jimsy went down hand in hand to attend to the fire and breakfast. . . . And the opening of the sitting room door froze Aunt Judith Sawyer to the threshold, her face whitely unbelieving. Something was wrong with the primness of the sitting room—something in evergreen and tinsel and a hundred candles that showered Christmas from its boughs—something was wrong with Abner Sawyer—up and waiting by the window, his face twisted into a faint and sickly smile of apology.

For, now that he was in the very heart of his "proving," he did not know what on earth to do. Dignity? . . . It was hopelessly out of the question. With a monument to his midnight guilt blazing there in the corner—with Christmas wreaths hung in the windows to confound the Middletons—he must face the music. And, feeling very foolish, he cleared his throat and essayed to speak, paralyzed into silence again by the unexpected evolution of a hoarse croak, so horribly unfirst-citizen that it frightened him. Jimsy broke the staring silence.

"Uncle Ab," he quivered; "ye never—ye never went an' done all that fur me!"

"I—I don't know," said Abner Sawyer, swallowing very hard; "I—I think I did."

Jimsy embarked upon a hand-spring of celebration. "Two trees!" he shouted, caution quite forgotten, in his wild excitement; "two suits of clothes—two everything! Oh, my Gosh, Specks ain't in it! *I'm* the Christmas Kid!" and then, in a panic, he was on his feet again, his face hot and red. "Aunt Judith!" he exclaimed, almost crying, " I'm awful sorry—"

Aunt Judith's tremulous laugh seemed tears and silver. "Abner," she said, bravely; "one of—of Jimsy's Christmas trees is in the sewing room. I—I'd like you to see it."

VI

Like a rainbow blur, fled the Sawyer Christmas, punctuated with the yells and bangs of boyhood. Specks reviewed the Christmas tree in the sitting room and departed, upset. It was bigger than his own. So was the Sawyer turkey, which Jimsy reviewed in person, with a reverential glisten in his eye. From dawn to bed, it was a triumph.

"Jimsy," said the first citizen, at dusk, "has it—has it been what you'd call a—a walloper-thump?—"

"Thump-walloper," corrected Jimsy.

"Thump-walloper of a day?"

Jimsy's reply was ecstatic.

"I mos' always forget," he added, ruefully; "Aunt Judith said I mustn't call ye Uncle Ab. Which d'ye like best, Uncle Ab? Mister Sawyer or Uncle Ab?

"I—I think," said the first citizen, with a gulp, "that I prefer Uncle Ab."

"So do I," said Jimsy.

With a wind-beaten flutter of wings, Jimsy's Christmas fled at midnight. Dawn grayed bleakly over the Sawyer home, and there came an hour when Peggy waited to carry Jimsy to the station. Nervous and irritable—why, he did not know, save that time was crowding, and he must deliver Jimsy to the minister in time for the 8:32, Abner Sawyer strode resolutely to the kitchen door. But he did not summon Jimsy. Instead, he turned a little white.

It was a common enough sight—a woman clinging to a child and crying—but Abner Sawyer was conscious of a swelling mutiny in his throat and a blur to his vision.

"Do-o-o-n't cry, Aunt Judith!" gulped Jimsy, courageously; "I'll be as good as I know how. An' you'll be awful good to Stump, won't ye, Aunt Judith? He's lame an'—an' he's had a fierce life."

"Yes—yes—"

"An' tell Uncle Austin White I sent him good-bye."

"Yes, Jimsy."

"An'—an' write me every week 'bout ol' Peggy an' Uncle Ab an'—an'—you, Aunt Judith. Don't forget—"

"Everything, dear!"

"Go-o-o-o-od-bye, Aunt Judith!"

"Oh, Jimsy! Jimsy!"

Abner Sawyer fled to his wagon with his hands upon his ears. When Jimsy came at last, looking very red and swollen, he was staring straight ahead.

Peggy finished at the station almost neck and neck with the train. The minister spoke to Mr. Sawyer and rushed Jimsy up the steps. A bell clanged. There was much noise and puffing, and the train was under way. Jimsy, wildly remembering his good-bye to Uncle Ab, flung up the window and waved a frantic hand.

A shaking hand touched the baggage-master.

"Stop the train!" said Abner Sawyer, harshly. He was deadly white. "It—it is important. I will pay, if necessary!"

It was unprecedented, but the baggage-master leaped to the bottom step of the nearest car and spoke to a brakeman. There was a hissing sound, and a jerk. When the train rumbled to a stop again Abner Sawyer was striding up the aisle. With the intelligent eyes of the young minister full upon him, he snatched Jimsy roughly from the seat, carried him down the aisle—down the steps—and over the platform to Peggy.

"W-hat is it, Uncle Ab?" faltered the boy; "did I—did I forget something?"

Abner Sawyer felt the boy's warm, young cheek against his face, and a great lump welled up in his throat. Something hot stung his eyes. The clasp of his arms tightened.

"Jimsy," he said, huskily, "you said I ought to give Aunt Judith a Christmas present, and I'm going to give her—*you!*"

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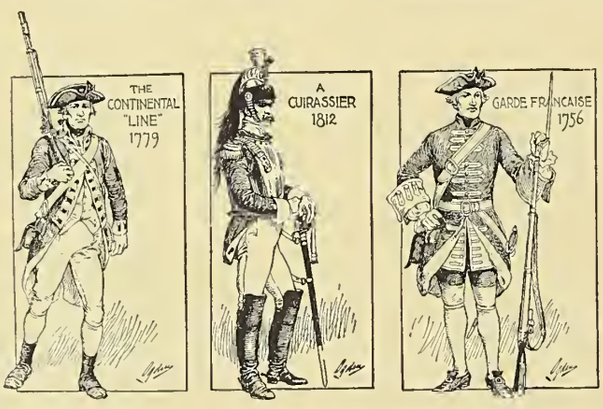
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